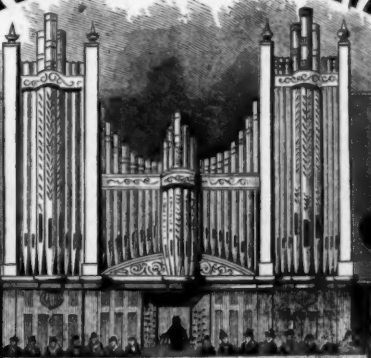


738

THE NONCONFORMIST

MUSICAL



JOURNAL

A Monthly Record

EDITED BY
E. MINSHALL,
*Organist and Director of the Music at the
City Temple, E.C.*

No. 11.—NOV., 1888.

and Review.

PUBLISHING OFFICES,
44, FLEET STREET, E.C.
Price 3d.
Annual Subscription, 3s. 6d., post free.

KARN AMERICAN ORGANS

NOW ADMITTED TO BE
THE STANDARD OF PERFECTION,
with a reputation in advance of all others.

Messrs. D. W. KARN & Co. are the Pioneers in the manufacture of Organs specially intended for

CHAPELS, CHURCHES, HALLS, LODGES, SCHOOLS, AND MISSION ROOMS.

Our Specialities for

PROFESSIONAL PRACTICE, CONCERT PURPOSE, AND HOME USE,
ARE FAR AHEAD OF ANY REED ORGANS NOW MADE.

THE NEW INDEPENDENT PEDAL ATTACHMENT
(Suber's Patent),

For Pedal Accompaniment and Practice, is now on view.

Dr. STAINER, in his report on Colonial and Indian Exhibition, says:—

"I consider the KARN ORGANS highly meritorious, the tone refined and delicate, and the mechanism uniformly good."

New Illustrated and Descriptive Catalogue free on application at all the leading Music Warehouses or the

Sole European Agents—SCHREIBER PIANO & ORGAN CO.

Show Rooms and Offices—18, BERNERS STREET, LONDON, W.

CONGREGATIONAL UNION OF ENGLAND AND WALES. THE CONGREGATIONAL CHURCH HYMNAL.

Edited by G. S. BARRETT, B.A. Harmonies Revised by E. J. HOPKINS, Mus. Doc.

Part 1.—Hymns.		Part 2.—Chants.		Part 3.—Anthems.	
Words and Music.	Crown 8vo.	Parts 1, 2, and 3.	Cloth, 5s. ; Cheap Edition in <i>Staff</i> or <i>Tonic Sol-fa</i> Notation.		
"	"	Part 1. Cloth, 3s.	Parts 2 and 3. Cloth, 3s. ; Cheap Edition do. do.		
"	"	Part 1. Cloth, 4s.	" 4s. ; superior paper and binding. Staff Notation only.		
"	Demy 8vo.	Part 1. Cloth, 5s.	Parts 2 and 3. Cloth, 5s. Staff Notation only.		
"	Medium 16mo.	Parts 2 and 3. Cloth, 2s. 6d. ; boards, 3s.	Staff or Tonic Sol-fa Notation. Special discounts to Churches till December next.		

Words Only. Complete vol. Parts 1, 2, and 3, in various bindings, from 8d. to 10s.

All communications or complete Price Lists, or with Orders and Remittances, should be sent to the Manager,

PUBLICATION DEPARTMENT, MEMORIAL HALL, FARBINGDON STREET, E.C.

F. A. SLATER,

Organ Builder,

Inventor and Patentee of the Pneumatic Soundboard,
SAXON ROAD, BOW, LONDON.

ORGANS OF ANY SIZE BUILT UPON THE MOST PERFECT AND UNCOMPLICATED SYSTEM.
STUDENTS' ORGAN, TUBULAR PNEUMATIC ACTION, TWO MANUALS AND PEDALS £50.
Materials, Workmanship, and Tone guaranteed to be First-Class.

All Instruments guaranteed for 10 years.

ORGANS REBUILT, ENLARGED, REPAIRED, RE-VOICED, and TUNED in any part of the Kingdom at very moderate charges.

Specifications, Estimates, Price Lists, and Testimonials from some of the most Eminent Organists post free on application.

THE OLD FIRM. P. CONACHER & CO.,

Organ Builders,

**SPRINGWOOD WORKS,
HUDDERSFIELD.**

Two Gold Medals.

PRIZE MEDAL, CLASS I, WITH CERTIFICATE
of Merit, awarded to C. LLOYD & CO., for Excellence of
Tone and Superiority of Workmanship.

CHARLES LLOYD & CO.,
Organ Builders,

Works : Brighton Street, Peas Hill Road,
NOTTINGHAM.

(ADJOINING ROBIN HOOD'S CHASE.)

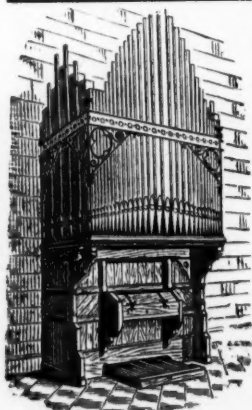
Annual Contracts for keeping Organs in Order and
Tune.

ORGAN METAL PIPE MAKERS AND VOICERS.

Price Lists forwarded on Application.

Formerly of London.

Established 1859.



**BEVINGTON
AND SONS,**

Organ +
Builders,

**SOHO,
LONDON, W.**

PRIZE MEDALS.

Paris, 1855; London, 1862;

Paris, 1867.

FORSTER and ANDREWS, ORGAN BUILDERS, HULL,

Refer to a few of the noted Organs erected by them. A list
of more than one thousand may be had on application (by
letter) to the Organ Manufactory, Hull.

	Man.	Reg.	Pipes.
TEMPLE CHURCH, London ..	4	70	3643
TRINITY CHURCH, Southport ..	4	59	3338
ALL SOULS CHURCH, Halifax ..	4	62	3063
KINNAIRD HALL, Dundee ..	4	57	2936
TRINITY CHURCH, Hull ..	3	49	2576
GREENOCK TOWN HALL ..	3	44	2448
GOULBURN CATHEDRAL, New South Wales ..	3	43	2348
SYDNEY UNIVERSITY, New South Wales ..	3	43	2298
WEST BROMWICH TOWN HALL ..	3	41	2188
CITY TEMPLE, London ..	3	44	2104
ST. MARY'S CHURCH, Beverley ..	3	38	2030
WEDNESBURY TOWN HALL ..	3	38	1906
ST. JAMES' CHURCH, Holywood, near Belfast ..	3	38	1800
MARLBOROUGH COLLEGE CHANCEL ..	3	37	1792
LEAMINGTON COLLEGE CHAPEL ..	3	34	1690
ROYAL NORMAL COLLEGE, Upper Norwood ..	3	32	1500

GOLD MEDAL

Awarded Bradford Technical School Exhibition, 1882.

JAS. CONACHER & SONS,

ORGAN BUILDERS,

BATH BUILDINGS, HUDDERSFIELD.

Organs built with the Tubular Pneumatic Action.

ESTIMATES, SPECIFICATIONS, AND TESTIMONIALS SENT
POST FREE ON APPLICATION.

PLEASE ADDRESS ALL COMMUNICATIONS
IN FULL.

**TO CHOIRMASTERS, CHORISTERS, AND
THOSE LEARNING TO SING.**

THE ENGLISH PATENT CONCERTINA

Is the best for training the voice; it excels all other musical
instruments, and its extreme portability and richness of tone
are not the least of the many advantages it possesses.

LACHENAL & CO.'S NEW MODEL CONCERTINAS

Can be made to suit the taste of the most fastidious in regard
to quality and tone, and are made from 48 to 68 keys in
Treble, Tenor, Baritone, and Bass, adapted for every descrip-
tion of orchestral music. The new patent hewing valves, as
used by Signor Alsepi, render its intonation perfect.

THE ✦ NONCONFORMIST ✦ MUSICAL ✦ JOURNAL

A MONTHLY RECORD AND REVIEW

DEVOTED TO THE INTERESTS OF WORSHIP MUSIC IN THE NONCONFORMIST CHURCHES

No. 11.

NOVEMBER, 1888.

PRICE 3D.

Annual Subscription : 3s. 6d. post free.

ORGANS.

HENRY JONES & SONS,
136, FULHAM ROAD,
SOUTH KENSINGTON,

Have several excellent
SECONDHAND & NEW CHURCH ORGANS
IN STOCK,

Ready for immediate use.

CATALOGUE FORWARDED POST FREE.

SACRED VOCAL MUSIC.

Composed by **E. BUNNETT**, Mus. D. Cantab.,

Organist St. Peter Mancroft Church, Norwich, the Festivals, and Corporation.

- Advent Anthem**, "O Lord, Thou art my God."
Four voices. Octavo 3d.
Christmas Anthem, "In the beginning was the
Word." Four voices. Octavo 3d.
Anthem, "I was glad" (especially adapted for Festivals) 3d.
Psalm cxxx, "Out of the deep" (for tenor solo
and chorus) 1s.
Te Deum in Key of E 3d.
Magnificat and Nunc Dimittis in F 3d.
(Tonic Sol-fa) 1d.
Magnificat and Nunc Dimittis in A 3d.
Twenty-four Original Hymn Tunes 6d.

To be published next month,

TEN CHRISTMAS CAROLS,
By same Composer.

London and New York: **NOVELLO, EWER & CO.**, 1, Berners St.

TORPID LIVER

CARTER'S
LITTLE
LIVER
PILLS.

Positively cured by
these Little Pills.

They also relieve Dis-
tress from Dyspepsia,
Indigestion, and Too
Hearty Eating. A per-
fect remedy for Dizzi-
ness, Nausea, Drowsi-
ness, Bad Taste in the
Mouth, Coated Tongue,
Pain in the Side, etc.
They regulate the
Bowels and prevent

Constipation and Piles. The smallest and
easiest to take. 40 in a phial. Purely Vegetable,
and do not gripe or purge, but by their gentle
action please all who use them. Established
1856. Standard Pill of the United States. In
phials at 1s. 1d. Sold by all Chemists, or sent
by post.

Illustrated pamphlet free. British Depot,
46, Holborn Viaduct, London, E.C.

PERRY DAVIS'
VEGETABLE
PAIN-KILLER

Get a bottle to-day of **Perry Davis' Pain Killer**, the oldest
and Best Family Medicine in the
World. It instantly Relieves and
Cures Severe Scalds, Burns,
Sprains, Bruises, Toothache,
Headache, Pains in the Side,
Joints, and Limbs, and all
Neuralgic and Rheumatic Pains.
Taken internally Cures at once
Coughs, Sudden Colds, Cramp in
Stomach, Colic, Diarrhoea, and
Cholera Infantum. It affords
Relief not obtained by other
Remedies. Of all chemists at
1s. 1d. and 2s. 9d. per bottle.

HIMROD'S CURE OF ASTHMA

Established nearly quarter of a century.

Prescribed by the Medical Faculty throughout the
world. It is used as an inhalation, and without
any after bad effects.

Among the thousands of testimonials the following
will be read with interest:—

"The only relief I could get." "If I had known it
earlier."

—**Lord Beaconsfield**

(In his dying moments).

"I have tried every remedy ever invented, and
HIMROD'S CURE is the only one in which I have
absolute confidence."

—**Emily Faithful.**

"This is an excellent remedy for asthma."

—**Sir Morell Mackenzie**

(In his clinical lecture at the London Hospital and
Medical College).

"I have used all remedies—HIMROD'S CURE is the
best. It never failed."

—**Oliver Wendell Holmes.**

Trial samples free by post. In Tins at 4d.
British Depot—46, Holborn Viaduct, London.
And also of Newbery and Sons, Barclay & Son,
Lynch & Co., Sangers, and all Wholesale Houses.



F. A. SLATER,

Organ Builder,

Inventor and Patentee of the Pneumatic Soundboard,
SAXON ROAD, BOW, LONDON.

ORGANS OF ANY SIZE BUILT UPON THE MOST PERFECT AND UNCOMPLICATED SYSTEM.
STUDENTS' ORGAN, TUBULAR PNEUMATIC ACTION, TWO MANUALS AND PEDALS £50.
Materials, Workmanship, and Tone guaranteed to be First-Class.

All Instruments guaranteed for 10 years.

ORGANS REBUILT, ENLARGED, REPAIRED, RE-VOICED, and TUNED in any part of the Kingdom at very moderate charges.

Specifications, Estimates, Price Lists, and Testimonials from some of the most Eminent Organists post free on application.

THE OLD FIRM.

P. CONACHER & CO.,

Organ Builders,

SPRINGWOOD WORKS,

HUDDERSFIELD.

Two Gold Medals.

PRIZE MEDAL, CLASS 1, WITH CERTIFICATE
of Merit, awarded to C. LLOYD & CO., for Excellence of
Tone and Superiority of Workmanship.

CHARLES LLOYD & CO.,

Organ Builders,

**Works : Brighton Street, Peas Hill Road,
 NOTTINGHAM.**

(ADJOINING ROBIN HOOD'S CHASE.)

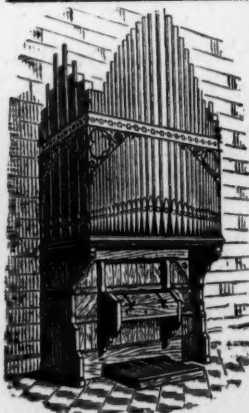
**Annual Contracts for keeping Organs in Order and
 Tune.**

ORGAN METAL PIPE MAKERS AND VOICERS.

Price Lists forwarded on Application.

Formerly of London.

Established 1859.



BEVINGTON

AND SONS,

**Organ + +
 + Builders,**

**SOHO,
 LONDON, W.**

PRIZE MEDALS.

Paris, 1855; London, 1862;

Paris, 1867.

FORSTER and ANDREWS, ORGAN BUILDERS, HULL,

Refer to a few of the noted Organs erected by them. A list
 of more than one thousand may be had on application (by
 letter) to the Organ Manufactory, Hull.

	Man.	Reg.	Pipes.
TEMPLE CHURCH, London	4	70	3643
TRINITY CHURCH, Southport	4	59	3338
ALL SOULS CHURCH, Halifax	4	62	3063
KINNAIRD HALL, Dundee	4	57	2936
TRINITY CHURCH, Hull	3	49	2576
GREENOCK TOWN HALL	3	44	2448
GOULBURN CATHEDRAL, New South Wales ..	3	43	2342
SYDNEY UNIVERSITY, New South Wales ..	3	43	2298
WEST BROMWICH TOWN HALL	3	41	2188
CITY TEMPLE, London	3	44	2104
ST. MARY'S CHURCH, Beverley	3	38	2030
WEDNESBURY TOWN HALL	3	38	1906
ST. JAMES' CHURCH, Holywood, near Belfast ..	3	38	1800
MARLBOROUGH COLLEGE CHAPEL	3	37	1792
LEAMINGTON COLLEGE CHAPEL	3	34	1690
ROYAL NORMAL COLLEGE, Upper Norwood ..	3	32	1500

GOLD MEDAL

Awarded Bradford Technical School Exhibition, 1882.

JAS. CONACHER & SONS,

ORGAN BUILDERS,

BATH BUILDINGS, HUDDERSFIELD.

Organs built with the Tubular Pneumatic Action.

**ESTIMATES, SPECIFICATIONS, AND TESTIMONIALS SENT
 POST FREE ON APPLICATION.**

PLEASE ADDRESS ALL COMMUNICATIONS
 IN FULL.

**TO CHOIRMASTERS, CHORISTERS, AND
 THOSE LEARNING TO SING.**

THE ENGLISH PATENT CONCERTINA

Is the best for training the voice; it excels all other musical
 instruments, and its extreme portability and richness of tone
 are not the least of the many advantages it possesses.

LACHENAL & CO.'S NEW MODEL CONCERTINAS

Can be made to suit the taste of the most fastidious in regard
 to quality and tone, and are made from 48 to 68 keys in
 Treble, Tenor, Baritone, and Bass, adapted for every descrip-
 tion of orchestral music. The new patent howing valves, as
 used by Signor Alsepi, render its intonation perfect.

THE NONCONFORMIST MUSICAL JOURNAL

A MONTHLY RECORD AND REVIEW

DEVOTED TO THE INTERESTS OF WORSHIP MUSIC IN THE NONCONFORMIST CHURCHES

No. 11.

NOVEMBER, 1888.

PRICE 3D.

Annual Subscription 3s. 6d. post free.

ORGANS.

HENRY JONES & SONS,

136, FULHAM ROAD,

SOUTH KENSINGTON,

Have several excellent

SECONDHAND & NEW CHURCH ORGANS

IN STOCK,

Ready for immediate use.

CATALOGUE FORWARDED POST FREE.

SACRED VOCAL MUSIC.

Composed by **E. BUNNETT**, Mus. D. Cantab.,

Organist St. Peter Mancroft Church, Norwich, the Festivals, and Corporation.

Advent Anthem, "O Lord, Thou art my God."

Four voices. Octavo 3d.

Christmas Anthem, "In the beginning was the

Word." Four voices. Octavo 3d.

Anthem, "I was glad" (especially adapted for Festivals)

Psalm cxxx. "Out of the deep" (for tenor solo

and chorus) 1s.

Te Deum in Key of E 3d.

Magnificat and Nunc Dimittis in F 3d.

(Tonic Sol-fa) 1 1/2d.

Magnificat and "Nunc Dimittis in A 3d.

Twenty-four Original Hymn Tunes 6d.

To be published next month,

TEN CHRISTMAS CAROLS,

By same Composer.

London and New York: **NOVELLO, EWER & CO., 1, Berners St.**

TORPID LIVER

CARTER'S
LITTLE
LIVER
PILLS.

Positively cured by these Little Pills.

They also relieve Distress from Dyspepsia, Indigestion, and Too Hearty Eating. A perfect remedy for Dizziness, Nausea, Drowsiness, Bad Taste in the Mouth, Coated Tongue, Pain in the Side, etc. They regulate the Bowels and prevent

Constipation and Piles. The smallest and easiest to take. 40 in a phial. Purely Vegetable, and do not gripe or purge, but by their gentle action please all who use them. Established 1856. Standard Pill of the United States. In phials at 1s. 1 1/2d. Sold by all Chemists, or sent by post.

Illustrated pamphlet free. British Depot, 46, Holborn Viaduct, London, E.C.

PERRY DAVIS'
VEGETABLE
PAIN-KILLER

Get a bottle to-day of **Perry Davis' Pain Killer**, the oldest and Best Family Medicine in the World. It instantly Relieves and Cures Severe Scalds, Burns, Sprains, Bruises, Toothache, Headache, Pains in the Side, Joints, and Limbs, and all Neuralgic and Rheumatic Pains. Taken internally Cures at once Coughs, Sudden Colds, Cramp in Stomach, Colic, Diarrhoea, and Cholera Infantum. It affords Relief not obtained by other Remedies. Of all chemists at 1s. 1 1/2d. and 2s. 9d. per bottle.

HIMROD'S CURE OF ASTHMA

Established nearly quarter of a century.

Prescribed by the Medical Faculty throughout the world. It is used as an inhalation, and without any after bad effects.

Among the thousands of testimonials the following will be read with interest:

"The only relief I could get." "If I had known it earlier."

—**Lord Beaconsfield**

(In his dying moments).

"I have tried every remedy ever invented, and HIMROD'S CURE is the only one in which I have absolute confidence."

—**Emily Faithful.**

"This is an excellent remedy for asthma."

—**Sir Morell Mackenzie**

(In his clinical lecture at the London Hospital and Medical College).

"I have used all remedies—HIMROD'S CURE is the best. It never failed."

—**Oliver Wendell Holmes.**

Trial samples free by post. In Tins at 1s. 6d.

British Depot—46, Holborn Viaduct, London.

And also of Newbery and Sons, Barclay & Son, Lynch & Co., Sangers, and all Wholesale Houses.



Professional Notices.

MADAME CLARA WEST (SOPRANO), MISS LOTTIE WEST (CONTRALTO).—Of the Crystal Palace, London and Provincial Choral Societies' Concerts, etc.—24, King Edward Road, Hackney, London.

MR. ALEXANDER TUCKER (Principal Bass in the City Temple Choir), 5, Eskdale Villas, Brixton, S.W.

MISS CONSTANCE POOCK, CONTRALTO VOCALIST, PIANIST, and HARMONIUMIST, Principal of the School of Music, St. Giles', Norwich, is at liberty for Oratorios, Concerts, Recitals, her "Beethoven" Lecture, etc. Theory and Harmony Lessons by Correspondence.

MISS MARION BURKE (CONTRALTO). For Oratorios, Classical and Ballad Concerts, Organ Recitals, etc. 30, Scilla Road, Peckham Rye, S.E.

MISS EDITH RUTHVEN, (SOPRANO). For Concerts, Oratorios, At Homes, etc. 25, Cambridge Road, Gunnersbury, W.

MR. T. MAUDE, TENOR VOCALIST, 195, Hayden Gardens, South Wimbledon.

MISS MARY HUTTON (CONTRALTO).—For ORATORIOS and CONCERTS. Lessons given.—Address, 28, King's Road, Finsbury Park, N.

MRS. OLIVE (CONTRALTO) is open to an engagement in a Nonconformist Church or Chapel Choir as Principal.—For references, etc., apply W. Seaton, Esq., Vicar-choral, Westminster Abbey, 447, Strand.

ORGAN LESSONS and PRACTICE on fine three-manual Organ. S.E. district. Course of twelve weeks, £2 2s.; with Harmony, £3 3s.; wind, 4d. an hour. Brownlow Baker, 3, Langdon Road, N., and 48, Trinity Square, S.E.

MR. F. J. KARN, Mus. Bac. Cantab, gives Lessons by Post in HARMONY, COUNTERPOINT, etc., and prepares for Musical Examinations. Latest successes: L. Mus. T.C.L. (including candidate with highest number of marks) and A. Mus. T.C.L., July, 1888; F.C.O. and A.C.O., 1888; F.Gld.O., 1888; Mus. Bac., Toronto, 1887, 1st, 2nd, and Final Exams., with first on List in Final; and 1888 several 1st class; A.R.C.M., 1887; Senior Local, R.A.M., and T.C.L. in Honours. Terms very moderate.—Address, Cobham, Surrey.

PUPILS' EXAMINATIONS, COMPETITIONS, AND EXHIBITIONS.—The Kensington Locals.—Principals of High Class Schools and Colleges who desire to send in Pupils for Examination in Science, Letters, Art, and Music, can receive full information, *post free*, by addressing Sir HENRY V. GOULD, Bart., Society of Science, Letters and Art, of London, 160, Holland Road, Kensington. Examinations conducted in all parts of the world. Fees nominal. Examinations in English or in French. PRACTICAL MUSIC EXAMINATIONS. See Notices. Schools and Colleges Visited and Examined by arrangement.—Address, Sir HENRY V. GOULD, Bart., 160, Holland Road, Kensington.

PRIZES FOR WHITSUNTIDE HYMN TUNES (£3, £2, £1). Manchester Sunday School Union. For conditions, send stamp to J. E. BALMER, Crumpsall, Manchester.

R. A. M. EXAMS.

150 Exercises and Questions on Davenport's Elements of Music, compiled by J. L. JOPLING, L.R.A.M. Fourth Edition. Price Sixpence.

OXFORD, CAMBRIDGE, AND EDINBURGH EXAMS.

870 Exercises and Questions on Notation, Scales, Rhythm, Italian Words, Embellishments, Triads, Dom. 7th, Dom. 9th, Analysis, Form, and Musical History, including 200 questions set at the above Exams., published by permission. Price One Shilling, cloth. Forwarded by return of post on receipt of published price, by

J. L. JOPLING, L.R.A.M., Thirsk, Yorks.

POPULAR MARCHES

FOR THE ORGAN OR PIANOFORTE.

By R. T. CLARK MORRISON.

"British National March"

(Accepted by H.M. the Queen) ... price 3/-

"Priory Grand March" ... " 3/-

"Trionfale Grand March" ... " 4/-

These are excellent pieces for Concert or Church use. Organists would do well to procure them.

Sold at Half-price by

REID BROS., 436, OXFORD STREET, LONDON. W.

EVERY ORGANIST

SHOULD HAVE A SET OF

RUMMENS' ORGAN PEDALS AND ATTACHMENT FOR PIANO

FOR THE

HOME PRACTICE OF ORGAN MUSIC.

They are very easily applied to any Piano, Pianette, etc., also Harmoniums and American Organs, and afford unlimited Pedal Practice.

Testimonials from Dr. STAINER, Dr. STEGGALL, Dr. BRIDGE, Dr. MARTIN, Dr. FROST, E. H. TURPIN, Esq., and many others. Full particulars on application. Address—

HENRY J. RUMMENS, 47, Church Road, Brixton, S.W.

Pedal-Piano Practice, 6d. per hour.

Dedicated, by permission, to the College of Organists.

2ND THOUSAND.—ON TUNING THE ORGAN. Illustrated. Faults, with Remedies. Post free, 2s. 6d. P.O.O. to A. HEMSTOCK, Organist, Diss.

"Every page shows that Mr. Hemstock is a master of his subject."—*Musical Standard*.

"Contains much useful information."—*Musical Times*.

"A practical and useful book."—*Music Trade Review*.

"SINGERS' FRIEND" LOZENGES

Give instant strength and resonance to the Voice. For Sore Throat, Hoarseness, and Cough.

"Invaluable aids."—Rev. Idrisyn Jones' Testimonial.

Boxes, 1s. 1½d., and 2s. 3d. post free, of W. JAMES, Chemist, Highgate-road, London, N.W., and of all Chemists.

Ask for James' "Singers' Friend" Lozenges, for Speakers and Singers.

ORIGINAL VOLUNTARIES.

FOR ORGAN OR HARMONIUM.

Composed by G. H. SWIFT.

Six Books, 1s. each, 10 pieces in each Book.

This work should be in the hands of every lover of well-written Organ Music, being without doubt the finest collection of easy, tuneful, and effective Voluntaries ever published.

NEWBURY: APHONSE CARY.

(London Branch: 87, Oxford Street, W.)

SACRED CANTATA. Just published.

SAMUEL.

The Words selected from Holy Scripture. The music composed by LANGDON COLBORNE, Organist of Hereford Cathedral.

This work takes one hour in performance, and contains several well-known Hymns to be sung by the congregation.

Price 3s., paper; bound, 4s. Choruses, 1s.; Book of Words, 1d.

"The music of 'Samuel' is always thoughtful and graceful, and often a great deal more than either of these."—*Musical World*.

"If the plan of this Cantata can be followed (and Dr. Colborne's thoughtful and beautiful music may show that it is capable of being made artistic as well as didactic), the great question of congregational music may find a solution in its frequent employment."—*Morning Post*.

"Choirs will be glad to have a work of this kind, as it is not by any means difficult."—*Birmingham Post*.

London: WEEKES and Co., 14, Hanover Street, Regent Street; N. HEINS and Co., Hereford, Abergavenny, Brecon.

AN AMATEUR ORCHESTRAL BAND meets for Practice at the City Temple every Friday at 8 p.m. There are vacancies for almost all Instruments. No Fees. Application should be made to the conductor, Mr. Seckington, at above time and place.

CHURCH ORGAN for SALE (new). Price £250. Grand toned instrument. 17 ft. high, 10 ft. wide, 7 ft. deep. Fitchpine case. Suited for congregation of 800. Guarantee given. Inspection invited.—W. Samuel, 62, Montague Road, Dalston.

ORGAN (AMERICAN) FOR SALE, half price.—2 manuals, 21 stops, pedals, hand and foot blowers, with or without hydraulic engine.—R. Cope, 56, Queen's Row, Camberwell Gate, S.E.

ORGAN FOR SALE.—2 manuals, 13 stops; suit small Church or Chapel.—R. Cope, 56, Queen's Row, Camberwell Gate, S.E.

ORGANIST AND CHOIRMASTER WANTED for Congregational Church, Winchester. Salary £40.—Apply (by letter) to Mr. Minshall, NONCONFORMIST MUSICAL JOURNAL Office, 44, Fleet Street, E.C.

THE NONCONFORMIST MUSICAL JOURNAL:

A MONTHLY RECORD AND REVIEW.

Devoted to the interests of Worship Music in the
Nonconformist Churches.

EDITED BY E. MINSHALL,

*Organist and Director of the Music at the City Temple,
London, E.C.*

PUBLISHED THE FIRST OF
THE MONTH,

YEARLY SUBSCRIPTION,

Price 3d.

Post free, 3s. 6d.

Editorial, Publishing, and Advertising Offices—

44, FLEET STREET, LONDON, E.C.

CONTENTS

	PAGE
POOR MUSIC AND POOR PREACHING	163
MUSIC AT CITY ROAD WESLEYAN CHAPEL	164
NONCONFORMIST CHOIR UNION	165
THE ADAPTATION OF TUNES TO HYMNS	166
THE PLACE OF SONG IN CHRISTIAN WORSHIP	167
CHORAL FESTIVAL AT WELLINGBOROUGH	169
THAMES VALLEY NONCONFORMIST CHOIR ASSOCIATION	169
SERVICE OF SONG AT NEWCASTLE	170
BAYSWATER WESLEYAN CHAPEL—ORGAN OPENING	170
ECHOES FROM THE CHURCHES:—	
Metropolitan	170
Provincial	172
CORRESPONDENCE:—	
Organist Appointments	173
The Organ in the Kirk	174
Discordant Deacons	174
REVIEWS	175
TO CORRESPONDENTS	176
STACCATO NOTES	176
ACCIDENTALS	176

Poor Music and Poor Preaching.

It is frequently said—and in many instances with much truth—that indifferent singing causes indifferent preaching. If the music lacks fire and pathos, the minister, should he be a susceptible man, feels depressed and loses heart in his work. His sermon, consequently, instead of being full of zeal and earnestness, is tame and uninteresting. Choirs, and those who sing, who are guilty of producing such an unhappy result, cannot be too strongly condemned. The sooner the better the church dispenses with the services of such injurious people, and endeavours to find singers who are willing to devote more attention and devotion to the work.

But is there not something to be said, at least occasionally, on the other side? Does not poor preaching in some instances cause poor music? In other words, does not the action of the minister sometimes dishearten the choir, and they consequently get careless in their work? There are many ministers who never speak to the choir and who rarely give them a word of encouragement or thanks, though their services are given freely and willingly. An occasional presence at the choir practice, or a kindly message of appreciation would always be acceptable, and would do much to quicken the choir to increased zeal.

Another frequent failing amongst ministers is

that of not giving the choir the hymns to be sung, till just before the service begins. If the pastor shows so much indifference, who can be surprised at the choir following the example? Surely he must know on Friday or Saturday upon what subjects he intends to preach on the Sunday (if he does not he ought to), and so should be able to decide upon suitable hymns which the choir could then rehearse. If the singers are ready to practice, but the minister is unprepared, he alone is responsible for the indifferent singing which is sure to follow.

Other ministers are exceedingly fond of cutting down the singing as much as possible. Hymns are mutilated in such a way by the omission of verses, that their beauty is marred. Short chants and anthems are selected so as to save time, and in every way the musical part of the service is reduced to the smallest possible limits in order that more time may be given to the sermon. In days gone by, when books were few and expensive, congregations appreciated somewhat lengthy sermons. In the present day, however, the people do not tolerate long discourses. A sermon half an hour in length is quite as much as congregations want, and certainly it is more than they can take thoroughly to heart. Were it possible to take the vote of a congregation as to shortening the sermon, or cutting down the music, we believe an overwhelming majority would decide in favour of the former. In Nonconformist churches the musical service is the only part in which the people can join audibly, and consequently they are very jealous of any attempt to curtail it. A minister who limits his sermon to half an hour's length, is accounted a sensible man. It is only necessary to go to a cathedral or a large church to see what part of the service the people appreciate. They enjoy the prayers and the music, but before the sermon there is generally a disgraceful stampede to the doors, though a popular preacher may be occupying the pulpit. Instead of reducing it, the people's part of the service should rather be increased. After carefully practising the music for the Sunday services, it is discouraging to the choir to have perpetual omissions, as part of their labour has thus been in vain. By these curtailments, the minister is surely, but possibly unintentionally, lowering the standard of the music.

Fortunately, there are many ministers who work heart and soul with the choir, and by friendly advice and encouragement do much to help on the musical work. Unfortunately there are others, who seem fond of hearing their own voice, and who regard the musical service with a jealous eye, and with a lack of sympathetic interest. It is to these that our remarks are addressed.

THE authorities of the Nonconformist Choir Union have finally resolved to have a grand festival on the Handel Orchestra at the Crystal Palace, either the end of May or beginning of June next year. It is probable that between 3,000 and 4,000 singers will take part. We understand free railway tickets from London, with admission, will be provided to every singer, so

they will be at no expense. We hope many of the metropolitan choirs who have not yet joined the Union will now do so, and prepare for this festival. Could not country choirs arrange to take part? If several choirs amalgamated, very favourable terms could no doubt be made with the railway company to convey them to London, and this might take the place of the annual treat. We suggest this to the consideration of country organists and choirmasters. Full information can be obtained from the Hon. Sec., Mr. T. R. Croger, 114, Wood Street, London, E.C.

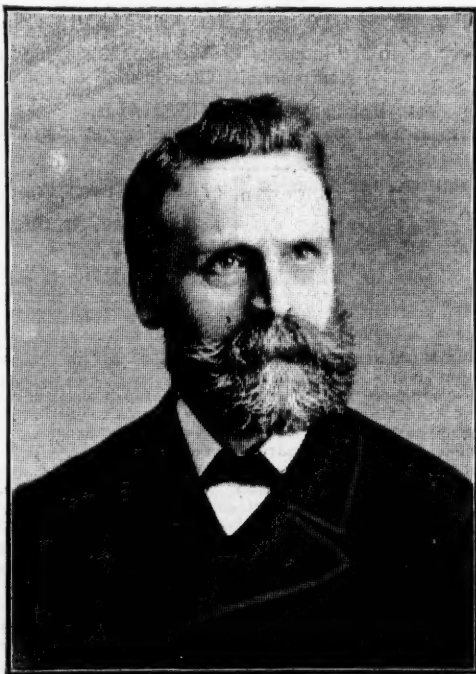
We acknowledge with gratitude the many kindly notices concerning us that constantly appear in various newspapers. The *Christian Leader*, the religious paper of Scotland, quotes from our pages nearly every month. The *British Weekly*, which has speedily risen to a prominent position both in England and Scotland, and which has just been considerably enlarged, made several references to our last number. The *Leeds Mercury* and the *Aberdeen Journal*, likewise, frequently give us a word of commendation.

We are also indebted to the Colonial press. The *Australian Independent* says: "Mr. Minshall fills his monthly journal with exceedingly fresh and suggestive matter. It deserves the hearty support of all who are interested in the service of praise." The *Canadian Independent* says: "It is a capital periodical for musical folks." The journal finds its way to almost all parts of the world. Besides sending regularly to subscribers in Australia, Newfoundland, and various parts of America, we have friends in different parts of Europe and Asia.

The Saturday evening Orchestral and Vocal Concerts, given in connection with the Wesleyan West Central Mission, were resumed on Oct. 6th, under the direction of Mr. R. Heath Mills. This excellent movement is doing much good amongst the poorer classes of the West-end. The concerts are now held in Princes' Hall, Wardour Hall being too small to hold the large numbers that attend.

WHAT extraordinary reasoning power some people possess. In a large church in London the organ (which has been enlarged) was recently re-opened. To make the re-opening recital as attractive as possible, the organist proposed to have a trio for organ, violin, and violoncello, but the thought of having the two latter instruments used in church—even at an organ recital—was more than some of the elders could stand. The matter, we understand, came to a vote, and it was resolved not to have the stringed instruments. There was no opposition to having the trumpet, bassoon, horn, oboe, flute, piccolo, and clarinet stops (all of which are in the organ). The imitations are allowed, but the originals must be driven out even at an organ recital on a week evening!

Music at City Road Wesleyan Chapel.



METHODISTS are proud—and justly so—of the City Road Chapel, which is sometimes called the Cathedral of Methodism. There is not much outward appearance to attract people, for it is an exceedingly plain but substantial brick building of the thoroughly old-fashioned kind. The interior is better, the stained-glass windows (very good ones, apparently) and ornamented ceiling giving the place a comfortable and pleasing aspect. Busts of various famous ministers are placed against the walls in different parts of the area, and monumental tablets are fixed in the walls near the pulpit. The building is intimately connected with the history of Methodism, and is constantly visited by friends from all parts of the world who are anxious to see John Wesley's Chapel.

Upon the occasion of our visit there was a very fair congregation. We sat in the gallery, and observed that the pews downstairs were made of stained wood, but upstairs the woodwork was painted with that bilious colour so common in chapels years ago. We could not, of course, make a minute examination of all the pews, but if the seats throughout the building are as uncomfortable as the one we occupied, it would be a very long time indeed before we could be persuaded to take a sitting permanently—in fact, there is hardly any sitting to take, as the seats are so narrow and the backs so straight. No doubt we were unfortunate in our selection of a pew, as the people generally seemed comfortable.

The organ (a two-manual instrument) is played

by Mr. W. C. Harris (whose likeness we give above), and is placed in the gallery facing the pulpit. Owing to the lowness of the ceiling, it seems rather squatly in appearance. The tone, which is fairly good, travels well. In front of the organ Mr. Harris has a choir of about twenty young people, who certainly sing with true Methodist fire. Choirs are very frequently urged to "sing out," but that request is not needed here. A little more attention to light and shade, and a little more regard for the sentiment of the words sung, would be an improvement. Upon the whole, however, the choir is satisfactory, and render good service to the chapel.

During an opening voluntary the newly-appointed minister, the Rev. W. G. Pascoe, a fine-looking, intelligent man, entered the pulpit. The first hymn, "Glad was my heart to hear," was sung to that jumpy though melodious tune, "Silchester." It must be a favourite tune here, for the whole congregation joined in most heartily. Possibly Mr. Harris wanted to keep the singing well up to time, and therefore played exceedingly *staccato*. We venture to think, however, that in such jerky tunes as "Silchester" the organ should be as smooth as possible to counteract the natural tendency of the tune.

The Prayers are read on Sunday mornings, as is the custom, we believe, in the majority of London Wesleyan chapels. Would it not be possible for the Confession, the Lord's Prayer, and all the other prayers which the people repeat, to be intoned? It is distressing to hear a large congregation following the minister in different tones of voice, and at various rates of speed. How much sweeter it would sound if all repeated in the same tone, and together. Some may perhaps object to "sing" the prayers, but even they could say them in a particular tone. If the choir would only agree to adopt one tone, the congregation would quickly follow.

Mr. Pascoe read the prayers with much earnestness. His attention to expression and his reverential spirit contrasted most favourably with the usual curate-style of gabbling.

The Psalms were read, but the *Te Deum* and *Jubilate* were sung to a simple but useful service setting by Vaughan (whoever he may be). The music evidently is well known to the congregation, for they sang throughout with considerable spirit and correctness, though a few rather squeaky voices near me somewhat marred the effect now and again.

Before the sermon, the hymn, "O Thou God who hearest prayer," was sung to Sir George Elvey's excellent tune, "St. George," but the Methodist enthusiasm seemed to know no bounds, for from beginning to end it was almost a shout. A little modification of tone here and there would have been a welcome relief. Congregations should learn that loud singing is not necessarily good singing. The words should be fully understood first, and then the music adapted to them accordingly.

The hymn after the sermon was 'Holy Lamb, who Thee confess,' which was set to "Hollingside." This went very steadily, and much

more feeling was exhibited by the people than in any of the other hymns. At the close of each hymn Mr. Harris played two or three chords in a very subdued tone, while the people seated themselves, but before the organ stopped, the minister began. This ought not to be. The effect of the quiet music is decidedly good. The minister, therefore, should not be in any undue haste.

As will be gathered from our remarks, the want of expression seems to us the chief fault in the music. We appreciated, and to a certain extent enjoyed, the vigour with which the people attacked the tunes, for it testified that the service of praise was a true joy to them, and that the old Methodist fire is not yet extinguished. At the same time we believe that a little more refinement thrown into the music would be quite as acceptable to the people and a great improvement to the service.

Hitherto, we believe, not much has been attempted musically, but we understand Mr. Pascoe is a man who moves with the times. It has been the aim of some of the older people to keep the service as simple and old-fashioned as possible, in order that a Methodist from any part of the world who visits the chapel may feel at home, and find something he knows and be able to take part in. Mr. Pascoe wants to import a little more variety and refinement into the music, and therefore Mr. Harris is about to form a choral society and other singing classes in connection with the chapel, which it is hoped will improve the worship music.

Mr. Harris is an efficient organist. He plays with good taste, and his accompaniments are judicious. He is well known as a Sol-Faist, and under his watchful care the music at City Road Chapel ought to flourish.

The Nonconformist Choir Union.

THE second of the repetition festivals was held at Stepney Meeting (Congregational) on October 1st, in connection with the harvest thanksgiving services held in that church. It was announced that a choir of about 250 would take part; but much to the disappointment of the officials of the Union, many who undertook to be present failed to keep their word. Probably the murder-scare in the East-End had very much to do with it.

The devotional part of the service was conducted by the Rev. J. W. Ellis, of Walthamstow, and the Rev. T. Grear, of Bishopsgate-street Chapel, gave the address.

The duties of conductor and organist, which were very efficiently performed, were divided between Mr. F. G. Edwards and Mr. Ernest W. E. Blandford, the organist of the church. Mr. A. J. Hawkins played the voluntaries.

The choir, numbering about seventy, sat round the pulpit in front of the organ and upon the whole rendered the music very smoothly and effectively, though a slip here and there and a little uncertainty in beginning occasionally caused some unsteadiness. The hymns and chant were sung with great spirit. Smart's fine *Te Deum* in F and Stainer's popular anthem "What are these?" were given most creditably. Tallis's anthem "Lord, for Thy tender mercies' sake," however, lacked expression, little attention being paid to light and shade, especially by the ladies.

The congregation filled the area of the church.

The Adaptation of Tunes to Hymns.

BY JOSIAH BOOTH,

Organist of Park Chapel, Crouch End, N.

MUSIC serves the highest and noblest purpose of which it is capable when it is made the vehicle for the utterance of sacred words. In all its forms, in the symphony, the sonata, or other instrumental compositions, music is pure, and its strains arouse within us feelings of a kindred nature. It touches us as a breath of wind touches an Æolian harp, and sensitive natures respond to the touch—are grave when it is grave, glad when it is glad, and when it rises to sublimer heights they follow who can, and enjoy the rapture of a flight through the realms of musical thought.

To the musical, music is almost—though not quite—a language. It is brimful of feeling; it has tenderness and passion; sweetness and strength; sadness and joy; sublimity and humour; it says much to those who have ears to hear, and through it the souls of the musical dead still live and exercise their influence over us with unabated force.

When music, with this power to kindle emotion, is allied with words which express *thought*, it becomes an influence of a more potent and far-reaching nature. Through the song, the hymn-tune, or the anthem, music touches the heart, and by its power in enforcing the teaching of the words, it becomes itself a teacher, moulding thought and affecting character. True, in many cases music is allied to words that are neither instructive nor uplifting, and in songs, the most popular form of vocal compositions, the good name of music often suffers from the company it is made to keep. But, on the other hand, there are instances it is pleasant to reflect upon, where lofty thoughts have found a voice in music so well attuned to their spirit that the two have become inseparable, and seem destined ever to continue so. The sentence, "Comfort ye, my people," is never read in our hearing, and we never look upon it in print, but the strain in Handel's "Messiah" seems, somehow, to rise and fall with the words. The sweetness and pathos of the simple hymn, "There is a green hill far away," seems only to reveal itself in all its fulness through the exquisite setting in song by Gounod. And never perhaps have the words, "O rest in the Lord," been of such comfort to the weary listener as when sung to the calm, sweet melody in Mendelssohn's "Elijah." These are examples which show the power of music to reflect the spirit of the text to which it is set. The hymns and passages of Scripture used in the musical worship of the Church afford a wide opportunity for the exercise of this power, and no doubt it is already wielded to good effect, though there is yet scope for its wider and more extended influence.

The hymn-tune is a very restricted, and it might also be regarded as a very easy, form of composition. But to be the power it should be, which in many cases it happily is, it must be something more than a succession of chords correctly strung together, with some melodic form in the upper part. It should have within all its parts, and throbbing equally through each, an emotional force, a spiritual life, which reflects the spirit of the hymn to which it is to be sung. This inner

life, emotional force, soul, inspiration, or undefinable something born of spirit and discerned only by spirit, is that which makes a tune an enduring power. It will naturally be found in varying degree in different tunes; in like varying degree will be their power. The life wanting in the composition can never be infused into it, however good the singing, though, unfortunately, on the other hand, the life present in the tune may be, and sometimes is, utterly destroyed in the rendering.

It is not enough in seeking for a tune adapted to a certain hymn merely to choose one that is bright and cheerful, if the hymn be of this character, or to take one in the minor if the hymn be of a mournful kind. A happy choice may here and there be made acting upon this plan. But true adaptation is not a thing of chance. There is a fitness of a higher order than this—the soul to soul fitness, the wider attainment of which will make psalmody a still greater and nobler power for good, both in the Church and in the home.

We need more tunes that seem to be inspired by the hymns to which they are sung. Any hymn worthy of use in Christian worship is worthy also of special study in the setting of it to music. It is where this special treatment of a hymn has been given, and inspiration has not been wanting, that tune and hymn seem to become one. Every such "marriage" of hymn and tune recognised by the people as a true union is a distinct gain to the song worship of the Church. We say "recognised by the people," for their voice and judgment in this matter are all-important. Our own individual opinion apart from this goes for nothing at all. The thousands to whose use such compositions are dedicated must be the judges as to their fitness for use, and such judgment rarely goes astray. If it does allow itself for a time to be misled by the false enchantment of some softly-swinging tune (the snare is usually in triple time), it recovers itself in time to prevent a really weak tune from becoming widely popular.

There may be said to exist three courts in which judgment upon this question of adaptation of tunes to hymns is delivered. First, the choir; second, the congregation; and third, lovers of church music generally, whose views find expression in public assembly, or through the press.

In the choir, if a tune be lifeless, it is soon discovered that the congregation cannot be touched by it, and judgment goes against the tune.

In the congregation, supposing a tune has been taken up, the heartiness with which it is sung is a powerful appeal, and judgment is pronounced in its favour. It is here, however, that judgment sometimes goes astray, where heartiness in the singing is found to have been produced by something "ear-catching" about the tune, the semblance of life being there, not the reality. The final court of appeal rectifies this.

In the counsels of the musical of the churches generally, a favourable judgment is alone given to tunes which it is found have been sung constantly to the same hymn, and sung with unvarying spirit and earnestness. Such tunes and hymns are pronounced as being fitly joined together in a holy alliance, in which both tune and hymn are alike blest. The final enforcement of the fact of their "oneness" is found in their association one with the other in almost all

books of the Hymnal form, and many are the unions by which such collections are enriched.

Conspicuous amongst such are the following:—"O Come, all ye Faithful," and "Adeste Fideles"; "Abide with me" and "Eventide," by Dr. W. H. Monk; "Our blest Redeemer" and "St. Cuthbert," by the Rev. J. B. Dykes; "I heard the voice of Jesus" and "Vox Delecti," by the same composer; "Sweet Saviour, bless us ere we go" and "St. Matthias," by Dr. W. H. Monk; "As with gladness men of old," and the tune named after the author of the hymn, "Dix;" "The King of Love my Shepherd is," and the familiar setting by the Rev. J. B. Dykes; and, closing our quotations with the Doxology, "Praise God from whom all blessings flow," and "The Old Hundredth."

We are rich possessing these. There are undoubtedly many more unions almost as widely and unmistakably attested. Time will do its work in revealing others, for the fittest alone will survive. Many a grand hymn is still waiting for its musical counterpart. It is astonishing that some should have had to wait so long, considering the character they possess.

"Sweet is the work my God, my King," one would have thought would long ago have found its own distinct character in some musical strain, but we find it set to a different tune in nearly every hymnal that contains the hymn. "Come, let us join our cheerful songs," has also not yet become identified with any tune in particular. Nor is it likely to become so while each verse is sung to the same tune. The character of the hymn, and the changing accent, render it impossible for the music that suits one verse to do equally well for the other. The same might be said of other hymns, though frequent changes in the music are not by any means to be advocated. They are important in some cases, and the hymn only properly expresses itself when they are made. As an instance may be cited Mr. J. Barnby's appropriate and beautiful setting of the hymn, "Sing Alleluia forth in duteous praise."

The end to be held constantly in view by all who have the spiritual welfare of church music at heart should be, the drawing together of the noblest and best in poetry and song. The resources of both are unlimited. In the light of one, the beauties of the other will be more fully revealed, for each has yet rich treasures of grace and charm to throw round the other. As these are more and more manifested, song worship will continue to rise into a still higher sphere, ever kindling purest aspirations, and aiding all who thus worship, to worship "in spirit and in truth."

An old parish clerk was to give out the following notice: "On Sunday next the service in this church will be held in the afternoon, and on the following Sunday it will be held in the morning, and so on alternately until further notice." What he actually did read out was: "On Sunday next the morning service in this church will be held in the afternoon, and on the following Sunday the afternoon service will be held in the morning, and so on until further notice."

The Place of Song in Christian Worship.

BY EDWARD C. ALDEN, OXFORD.

(From the *Baptist Magazine*.)

To every one who recognises the sublimity of the privilege conferred by the Most High upon His redeemed children, in the gracious permission to approach Him in acts of reverent worship, it must surely appear of the highest importance, both that right conceptions should be formed of so exalted a function of sanctified humanity, and that fitting efforts should be put forth to translate the ideal into the actual. In practical dealing with the subject, however, there is grave danger of falling into error in one of two opposite directions. Either, yielding to the seductions of the prevalent fashion for ritual, men come to regard as the very essentials of worship its mere symbols and forms; or else, sensible that this tendency is subversive of the simplicity of the Gospel, they go to the other extreme, and, by their acts, if not in words, deny the necessity of any outward acts of worship at all. The former error tends to Romanism and idolatry; the latter leads, by slow though not less sure degrees, through the neglect of the forms of religion, to a loss of faith in its spiritual realities—in other words, to infidelity.

Between these two extremes, and equally remote from each, lies the great fundamental truth of Christianity, proclaimed by its Divine Founder to the woman of Samaria: "The true worshippers worship the Father in spirit and in truth."

The worship of God has in all ages found one of its highest expressions in sacred song. This practice cannot be said to belong only to a former dispensation; it has the express sanction of our Lord and His Apostles, both by precept and example; and no intelligent Christian can doubt that "the sacrifice of praise to God . . . that is, the fruit of our lips giving thanks to His name," is a service well-pleasing to Him.* Surely, then, an offering thus directly rendered from the heart and lips to our Creator and Redeemer must be regarded as one of our loftiest privileges as well as one of our most pressing duties, called upon as we are to "glorify God in our bodies, and in our spirits, which are His," "bought with" so great "a price."

Moreover, the "service of song" has peculiar claims upon us as Nonconformists, for reasons special to ourselves. Our forefathers revolted against the dry formalities of a prescribed liturgy; and we inherit from them a general aversion to the use of forms of prayer in public worship. The singing is thus the only part of Divine service in which our congregations can vocally join; and, as a natural result, it has come to occupy a conspicuously prominent place in our public devotions. We are not even accustomed to the undoubtedly Scriptural practice of adding an audible "Amen" to the prayers of the minister;† and hence our tongues, bound to silence throughout every other part of the service, are joyfully loosed to sing the praises of God in "psalms and hymns." Whether,

* Heb. xiii. 15 (comp. Psalms l. 14, 23; lxix. 30, 31; cvii. 22; and cxvi. 17).

† Psalm cvi. 48; 1 Cor. xiv. 16.

then, the fact be matter of regret or of congratulation, at all events a fact it is, that the psalmody as a rule is the only part of worship in which our people audibly join; and this consideration invests the "service of song" with enhanced importance to us, and claims for it a proportionately large share of our intelligent interest.

Not that I would attach undue value to the mere externals of worship. "As the body without the spirit is dead," so the sublimest strains of holy song are but "sounding brass," except in so far as they are real outward and audible signs of inward and spiritual grace. I yield to no one in my dread of any approach to the spirit of formal ceremonialism. But, in my belief, this prevalent danger is most surely to be avoided by keeping clearly before our minds the great object of this part of Divine worship, which I take to be the promotion of the glory of God by the utterance of His praises, and by the cultivation and education (leading out) of our hearts into communion with Him. For it is the sacred function of psalmody, not only to give expression to devout feelings already existent, but also to awaken dormant devotion, and inspire with warmer zeal our souls, too prone, alas! to coldness in God's service.

Now comes the practical question: How can this twofold end be best attained? A sincere and earnest desire to "worship the Father in spirit and in truth" will determine the choice of hymns in which our faith and love may find most fitting utterance. And if the foregoing definition is a true one, it follows that *the only hymns suitable for worship are those which give free and fit expression to the adoration and aspirations of a devout soul.* In other words, *all hymns used in worship should be devotional in character.* Praise forms the more natural and appropriate subject-matter; but some of our best hymns are metrical prayers; and I suppose that even the most uncompromising opponent of "forms of prayer" (in prose) will not refuse to join devoutly in the utterance of such a sublime supplication as that hymn of Toplady's, pronounced by Lord Selborne to be the finest in the language:—

"Rock of Ages, cleft for me!
Let me hide myself in Thee."

I am far from asserting that all so-called hymns of praise or prayer are worthy even of the worshippers, to say nothing of the Supreme Being professedly worshipped. Nor do I forget that in the treatment of the exalted themes of sacred song a certain amount of poetic licence must be allowed. Some of our finest hymns of praise are not direct addresses to the Almighty; for example, the hymn of Dr. Watts' beginning—

"Come, let us join our cheerful songs
With angels round the throne;"

or the similar composition of Montgomery's—

"Come, let us sing the song of songs."

Both of these are magnificent hymns of adoration, though for the most part taking a hortatory form, and expressed in the third person,—a mode of composition completely justified by their inspired model in the fifth

chapter of the Book of Revelation. And there is yet another class, in which through the atmosphere of devout meditation, the worshipping soul soars to the higher spiritual levels of aspiration and adoration. Take, as perhaps the best example, Cowper's beautiful hymn (selected by Mr. Gladstone for translation into Italian)—

"Hark, my soul! it is the Lord."

But the point I desire to emphasise is this: that however poetical the conception, however beautiful and chaste the language, however elegant or imposing the rhythm of a hymn, if it lacks the purely devotional element, though it may possibly be fitly read or sung as a pious recreation (so to speak), it ought not to be, and cannot be without serious mischief, used in Divine service. Our psalmody must be a real act of worship to God or it is worse than nothing. And yet, strange as the statement may seem, it would be about as consistent with the fitness of things for a man to repeat a narrative from a newspaper, or deliver an address on the topics of the day, and dignify his effusion with the name of prayer, as it is for Christian people to sing through some of the compositions to be found in our hymn-books, and cheat themselves into the fancy that they have been engaged in spiritual worship.

I have said that such undevotional compositions cannot be used in the sanctuary without serious mischief. Let me try to explain and justify this assertion.

When we "assemble and meet together" to "worship the Father," we come as His ransomed and reconciled children, with the intention of joining in the devotional exercises with devout and earnest hearts. As we are determined to "pray with the spirit," so (let us hope) it is equally our resolve to "sing with grace in our hearts unto the Lord." But how fatal must it be to the habit of devotion if, by the injudicious choice of unsuitable hymns, we are compelled to join in some fiery denunciation of rebellious sinners; or in some lugubrious lament over triumphant lusts and an offended Deity; or in some highly-coloured description of the raptures of a dying saint; or—not quite so offensive, perhaps, yet equally hostile to the spirit of devotion—some didactic piece of exhortation or of warning to our fellow-worshippers. And herein lies a double mischief. Either, on the one hand, the use of such compositions as these must promote self-deception, through our assuming that we are singing praises to God when we are really doing nothing of the kind; for though "in spirit" we may be worshipping, we certainly are not "in truth;" if we sing "with the spirit," certainly we do not sing "with the understanding also." Or, on the other hand, experiencing the impossibility of infusing any devotional fervour into such incongruous forms, the spirit of worship dies within us for lack of sustenance. For, if our eyes are opened to the incoherence and even grotesque absurdity of the expressions with which we have fancied ourselves to be worshipping the Almighty, we shall be very likely to abandon the attempt as hopeless; till our service of song comes to be only "from the lips outward," even when words are used which imply and demand the concurrence of the heart; and we lose altogether the habit of devout worship, as an

inevitable result of our long-continued formal employment of words which neither excite nor express any exalted emotion, but leave the soul at a distance from God.

(To be continued.)

Choral Festival at Wellingborough.

AN excellent choral festival was recently held at the Congregational church, when thirty choirs, or a total of 719 voices, took part. All sections of Nonconformity in the town and neighbouring places contributed to this vast body of choristers. Each of these choirs had separately rehearsed the music for the festival under their respective leaders, but they were also visited and instructed by Mr. Samson Tipson and Mr. Henry Sawyer, who, together with Mr. C. Robinson, Mr. J. W. Early, Mr. J. Heygate, and Mr. J. H. Bellamy, members of the choir committee, had to make the arrangements, which with such a great undertaking, as it may be imagined, were of a very onerous and responsible nature. Everything, however, was well managed, and this contributed in no small degree to the unquestionable success which attended the festival. As in the previous year, the choirs occupied the body of the church, and were divided into *decani* and *cantoris*, in cathedral style, while the gallery was devoted to the public, and was crowded. The service commenced with the singing of the hymn "Oh, the delights, the heavenly joys," to music by Sir Arthur Sullivan, after which prayer was offered by the Rev. Thos. Simon, of Leicester, who was the officiating minister. Following this came the hymn "We come unto our fathers' God," to Barnby's music. After the first lesson, Psalm lxxv. to Turle's setting and Psalm xcvi. by Woodward were chanted, and immediately after the second prayer was sung the hymn "Mighty God, while angels bless Thee," by J. Tilleard. The second lesson was followed by the anthem "Praise the Lord," by Elvey, a magnificent composition. Before the sermon, which was an admirable and appropriate discourse, "Rejoice to-day with one accord," was sung, and immediately after it was the hymn with quartette "Angel voices ever singing," by Sir Arthur Sullivan, while the service was brought to a close with the grand old hymn "Abide with me; fast falls the eventide," to Barnby's music. The singing throughout was magnificent, and it would be hard to say which selection was best rendered, as all went so well. The anthem, however, was one of the most enjoyable to listen to, the quartette in this being taken by Miss Spence, Mrs. Barrett, Mr. H. Palmer, and Mr. W. Dorr, of Kettering. Another effective item was the hymn after the sermon, in which the second verse was sung as a quartette by the Kettering friends, and the last hymn was made remarkably impressive by the first two lines in the closing verse, "Hold Thou Thy cross before my closing eyes; Shine through the gloom, and point me to the skies," being sung as a solo by Miss Tirrell, while the last two lines, "Heaven's morning breaks," etc., were sung by the whole choir. It was here, perhaps, that the grand volume of voices was heard to the best advantage and with greatest effect. Mr. Samson Tipson, as conductor, had a difficult task, but he discharged it well; and as Mr. R. W. Strickland, of College Street Chapel, Northampton, was at the organ, the accompaniments were all that could be wished.

THE meaning of song goes deep. Who is there that in logical words can express the effect music has on us? A kind of inarticulate unfathomable speech, which leads us to the edge of the infinite, and lets us for a moment gaze into that.—*Carlyle*.

Thames Valley Nonconformist Choir Association.

AT the Congregational church, Twickenham Green, considerably over 100 singers, male and female, but mainly the latter, assisted at the first festival of the Thames Valley Nonconformist Choir Association, which has been recently started in this neighbourhood. From the "Order of Service," copies of which were sold at the doors at a penny each, we observe that "the object of the Association is the development and improvement of the music of our (Nonconformist) services, the mutual co-operation of our choirs, and the holding of festival services." The honorary treasurer is Mr. J. Burnham, of Brentford; the honorary secretary, Mr. Fred. F. Freshwater, of 16, King-street, Twickenham (organist of the Congregational Church); and the conductor, Mr. F. Figg, A.C.O. The service attracted a crowded congregation. The festival was a thorough and complete success, considering how brief has been the training of the amalgamated choirs. Of sopranos there were enough and to spare, while the altos and basses was also very fairly balanced. There was, however, a lack of tenors, and it is hoped that at future festivals these will be more numerous represented.

The service, which was presided over by the pastor of the Congregational Church, the Rev. T. Poole, commenced with the singing of the Old Hundredth, the second verse of which was admirably performed by the soprano voices alone. The Lord's Prayer was said by the Rev. Isaac Newton, Wesleyan minister, after which was sung the hymn "Hark, the sound of holy voices" (from the "Hymnary" of Barnby), the second verse of which was left to the amalgamated choirs, who sang it in unison, the first four lines by the sopranos and altos, and the latter part by the tenors and basses. This noble hymn was very boldly and accurately sung, reflecting the utmost credit on the choirs generally. Then came the reading of the first lesson (Psalm cxlvii.), which was taken by the Rev. J. S. Hockley, Baptist minister, of Brentford. Psalm xcvi. (Bible version) was afterwards carefully chanted to a tune by Boyce, and pointed by E. Prout, B.A., in the "Psalmist"; and then followed an anthem (unaccompanied), "Lord, for Thy tender mercies' sake," by Farrant. This latter item was sung with much feeling and expression, and evidently greatly impressed the congregation, who throughout the service were exceedingly attentive. The second lesson (2 Cor. xiii.) was read by the Rev. Robert Mobbs, Congregational minister, of Hounslow, after which was ably performed the *Te Deum* to Smart in F. Prayer having next been offered by the Rev. J. Sheward, the Isleworth Congregational pastor, another anthem, "What are these which are arrayed in white robes?" (Stainer) was sung with much success. This was succeeded by the beautiful hymn "Onward, Christian soldiers," to Arthur Sullivan's grand tune from the "Hymnary."

The Rev. T. Poole, in the course of an interesting address, dwelt upon Church psalmody in the light of the New Testament, taking for his text the nineteenth verse of the fifth chapter of Ephesians and the sixteenth verse of the third chapter of Colossians. The reverend gentleman spoke hopefully of the future of the Association, and gave some excellent advice to the members of the different choirs. A collection was made in aid of the funds, Miss Danvers meanwhile singing the solo "Oh, rest in the Lord." The festival terminated with the hymn "Saviour, again to Thy dear name," sung to Eilers (Dr. E. J. Hopkins), in unison, as intended by the composer, and the benediction. Mr. Figg discharged the duties of conductor with his usual success, and Mr. Fred. F. Freshwater efficiently presided at the organ.

Service of Song at Newcastle.

On the 17th ult. the twentieth annual service of song by the Wesleyan Methodist choirs of Northumberland and Durham, numbering 1,000 voices, took place in the Town Hall, Newcastle. Every part of the hall was crowded. The choir had representatives from the following places: Newcastle, Gateshead, Annfield Plain, Beamish, Birtley, Blackhill, Boldon, Chester-le-Street, Consett, Crook, Hexham, Holywell East, Langley Park, Pallion, Silksworth, South Gosforth, South Shields, Chapter Row, South Shields, Wesley, Shotley Bridge, Sunderland, Fawcett-street, Tantobie, West Hartlepool, Willington. Total number of choirs, 33. Total number of voices, treble, 434; alto, 188; tenor, 183; bass, 230. Grand total, 1,035. In the absence of the Mayor of Newcastle, the Rev. Alfred Sargent, of Brunswick Place Chapel, presided, and in the course of his remarks said they would all be exceedingly sorry not to have the bright, genial presence of the Mayor with them. The President of the Conference would gladly have been there, but he was out of Newcastle. The Methodist preachers were largely dependent upon good choirs. Many a time their hearts were strengthened for their arduous work by feeling that they had around them those who took a great interest in the good work, and who could render effectual help. He felt that he was largely indebted to the choir at the church he represented. (Applause.) The programme consisted of several favourite hymns, anthems by H. Kinsey, Dr. Stainer, and the Rev. H. H. Woodward, and solos by Gounod, G. M. Lane, and from the works of Handel. The soloists, Mrs. S. Mason (soprano), of Coventry, and Miss Catherine Bellas (contralto), of Newcastle, were in good voice, and received hearty applause from the large audience, particularly for their rendering of Dr. Rea's duet, "The eyes of the Lord," and the solos, "There is a green hill," sung by Miss Bellas, and "I know that my Redeemer liveth," sung by Mrs. Mason. Dr. Rea presided at the organ, and Mr. John B. Bowes conducted.

Bayswater Wesleyan Chapel.

OPENING OF A NEW ORGAN.

THE harvest festival services at the above chapel were held on Sunday, September 30th, when the pulpit, communion table and rails, and the organ were profusely decorated with flowers and fruit. The preachers were the Rev. G. E. Scutt in the morning and the Rev. J. Dodsworth in the afternoon and evening. There were large congregations at both services and liberal collections were made. The music sung during the day included Sir John Goss's *Te Deum* in C and the following anthems: "O Saviour of the world" (Goss), "O Lord, how manifold are Thy works" (Barnby), "The Lord is my Shepherd" (Dennis), and the "Hallelujah Chorus" (Handel). The day was additionally memorable on account of the opening of the new organ for the first time for Sabbath worship. On the previous Thursday evening the solemn dedication of the instrument to the praise and glory of God took place, when the following ministers took part in the service: Rev. Joseph Olphert, Rev. J. Dodsworth, Rev. G. E. Scutt, and Rev. J. Hawkin. A silver key was presented to Mrs. Rayner, with which the new organ was formally opened. After the dedication service an organ recital was given by Mr. William Pinney, Mus. Bac. Oxon.

The following is a description of the organ, which has been built by Messrs. Bevington and Sons, Soho, London:—

GREAT ORGAN.—COMPASS CC TO G. 56 NOTES.

1. Open Diapason	8 ft. ..	56 pipes.
2. Claribel and Stopped Bass	8 ft. ..	56 "
3. Dulciana	8 ft. ..	44 "
4. Flute	4 ft. ..	56 "
5. Principal	4 ft. ..	56 "
6. Fifteenth	2 ft. ..	56 "
7. Clarionet	8 ft. ..	44 "
8. Trumpet	8 ft. ..	50 "
9. Full Mixture	3 ranks	168 "

SWELL ORGAN.—COMPASS CC TO G. 56 NOTES.

10. Double Diapason	16 ft. ..	56 pipes.
11. Open Diapason	8 ft. ..	44 "
12. Lieblich Gedact	8 ft. ..	56 "
13. Bell Gamba	8 ft. ..	44 "
14. Voix Céleste	8 ft. ..	44 "
15. Principal	4 ft. ..	56 "
16. Cornopean	8 ft. ..	56 "
17. Hautbois	8 ft. ..	50 "
18. Mixture	2 ranks	112 "

PEDAL ORGAN.—CCC TO F. 30 NOTES.

19. Open Diapason	16 ft. ..	30 "
20. Bourdon	16 ft. ..	30 "

Total 1,176 pipes.

COUPLERS.

- | | |
|---------------------------|---------------------------|
| 21. Swell to Great Organ. | 23. Swell Super Octave. |
| 22. Swell to Pedal Organ. | 24. Great to Pedal Organ. |
- 3 Composition Pedals, controlling Great Organ Stops.
2 Composition Pedals, controlling Swell Organ Stops.
1 Double Action Pedal, controlling Great to Pedal Organ.

The Mechanical Accessories and Arrangements of the Organ are according to the recommendation of the College of Organists.

Echoes from the Churches.

(Paragraphs for this column should reach us by the 20th of the month.)

METROPOLITAN.

BRONDESURRY.—Harvest festival services were held in the Baptist Church on Sunday, October 14th, when sermons were preached by Rev. J. C. Thompson (pastor) and Rev. W. Penfold Cope. The church was tastefully decorated with fruit, flowers, and vegetables. The musical part of the services was under the direction of the organist, Mr. R. Corderoy Sexton, and included Smart's *Te Deum* in F, "Fear not, O Land" (Simper), "And God said, Let the earth" (Simper), the solos in each case being taken by Mr. Henry Joyce. The choir, which consists of ladies and gentlemen and boys, deserve great credit for their singing, and the boys especially distinguished themselves in a verse they sang by themselves in the evening. The voluntaries before and after service were, "Cum Sancto Spiritu" (Pescetti), March in "Alceste" (Gluck), Symphony by S. S. Wesley, March from "Judas Maccabeus" (Handel).

CLAPTON.—On the 25th ult. a choral festival was held in Clapton Park Chapel by the members of the North-East London division of the London Sunday-School Choir, assisted by their orchestral band, in aid of the funds for providing free dinners to destitute children at Homerton, and the Children's Country Homes Fund, under the joint conductorship of Messrs. Frank Jolly and David Davies. The soloists were Miss Rose Dafforne and Mr. Arthur Thompson, who were much applauded for their respective solos, and more especially in the duet, "Children, pray this love to cherish" (Spohr). The choral pieces included, "Blessed is the nation" (Stainer), chorale, "Lobgesang" (Mendelssohn), "To Thee, Great Lord" (Rossini), "The Silent Land" (Gaul), and the part song, "The stars are with the voyager" (Mackenzie), which were creditably rendered. The band, in addition to

supporting the accompaniments, rendered the march "Athalie" and the andante movement from Haydn's "Surprise" symphony, and as an encore to the latter, the "Minuet" from the same work, Mr. David Davies conducting. Mr. Robert Hainworth presided at the organ, and rendered the "Festal March" (Scotson Clark), and "Grand Chœur" (Guilmant), in addition to the accompaniments.

CROUCH END.—The Psalmody Association in connection with the Presbyterian church has just commenced its winter session under very favourable circumstances. Between now and the end of April ten musical evenings are to be given, under the direction of Mr. E. R. Mattock, the organist of the church. The "Messiah" and Stainer's "Crucifixion" are the chief choral works in rehearsal.

FINSBURY PARK.—The Congregational church (of which the Rev. T. Eynon Davies is pastor), though young, displays an amount of spirit and religious activity that would dignify many an older church. Last month we recorded the opening of an excellent new organ, and now we have to report special services in connection with the harvest thanksgiving which took place on the 30th of September. At the morning and evening services special music was rendered, and in the afternoon Gaul's cantata "Ruth" was given in the church by the choir, assisted by Misses Emily Davies, Minnie Kirton, and Mr. Walter Syckelmoore as principal vocalists. Mr. A. J. Hawkins conducted, and Mr. F. J. Marchmont accompanied. Being of the nature of a service, criticism would be out of place. It may be said, however, that the choir sang throughout very creditably, and that the solos (especially those sung by Miss Emily Davies) were much enjoyed by the crowded audience. The collection, amounting to about £12, was devoted to the new organ fund.

ISLINGTON.—On Sunday, October 7th, the harvest festival in connection with Southgate Road Congregational Church was held. The building was prettily decorated, and the evening service was supported by a full orchestral band and an increased choir, under the conductorship of Mr. David Davies. The usual festival hymns were effectively rendered, also the anthems "O give thanks unto the Lord" (Sydenham) and "I will magnify" (Goss), Mr. Newberry presiding at the organ. The Rev. R. H. Noble, the pastor, preached an appropriate sermon.

ISLINGTON.—A series of harvest thanksgiving services were held in Unity Church on Sunday and Monday, October 14th and 15th. The church was tastefully decorated with fruit, flowers, etc., all of which were afterwards sent to one of the hospitals, in accordance with the usual custom at this church. The music was elaborate, as is usual, more especially in the evening. On the Sunday, besides a selection of hymns and chants, the Liturgical service with choral responses was used in the morning, the anthem being "Praise the Lord, O my Soul," by H. Lahee. In the evening the choir opened with a sanctus, Field's Paternoster and Gounod's "Send out thy light" immediately following. After hymns and a prayer, the anthem "Sing Praises to God," by H. Wareing, was sung. On the Monday, in addition to the usual hymns, etc., the choir sang Mendelssohn's Forty-second Psalm, the solos being taken by Mrs. Stanesby. Madame Suter sang Costa's "I will extol Thee" in splendid style; and Miss Alice Suter gave a very fine rendering of Cowen's "Like as a Father pitieth his children." Miss Elsie Evans presided at the grand pianoforte, and Mr. W. Tate at the organ, the whole being under the direction of T. R. Croger, the hon. choirmaster.

KENTISH TOWN.—A new organ has been erected in

the Wesleyan chapel, Prince of Wales Road, by Messrs. Bryceson Brothers, and was opened on the 8th ult. by Mr. Fountain Meen, who gave a recital. His programme was a well-selected one, including pieces by Mendelssohn, Smart, Merkel, Bennett, Gade, and Guilmant. Miss Coyle Turner was the vocalist.

LEYTONSTONE.—A new organ has been built in Fillebrook Baptist Chapel by Messrs. Peter Conacher and Co., and was opened on the 2nd ult. by Mr. Fountain Meen, who gave a recital which was much enjoyed. Miss Lottie Smallman sang selections from "Elijah" and "Eli."

NEW NORTH ROAD.—Special harvest services were held at Barbican Congregational Church on Sunday, September 30th, when appropriate anthems by Barnby, Sydenham, and Wareing were performed. On the Monday following (October 1st), a sacred concert was given. The programme included a cantata by Pattison, entitled, "A Day with our Lord," "And the Glory," "O Father, whose Almighty Power," "The Heavens are telling," and several solos from the works of the great masters. The artists were Miss Crome, Mr. Alfred Probert, and Mr. W. Newbery. Special mention should be made of Mr. Probert for his artistic delivery of "Every valley" (Handel). The accompaniments were tastefully played by Mr. T. Cowlan Edwards, A.C.O., who also gave in fine style Henry Smart's Festive March in D. The choir acquitted themselves very creditably under the able conductorship of Mr. Geo. H. Male, the organist of the church.

NEW TABERNACLE, OLD STREET.—A concert was given in the Congregational church (Rev. P. Husband Davies, pastor) by the City Temple Choir, on the 15th ult., in aid of the funds of the church.

PENTONVILLE.—Harvest thanksgiving services were held in the Claremont Congregational Church on Sunday, September 23rd. Special sermons were preached by the Rev. Wm. Whitley, and the musical arrangements were under the direction of Mr. J. Closs, organist and choirmaster of the church. The choir, numbering forty, rendered the "Te Deum in F" (Smart), "O give thanks" (Sydenham), "Magnificat" (David Davies), "Gloria" (Mozart's 12th Mass). The church was tastefully decorated with flowers, corn, and evergreens, and the congregations were unusually large. After the evening service, an organ recital was given by Mr. David Davies, which was much appreciated.

POPLAR.—The harvest thanksgiving at the Wesleyan chapel was held on September 27th, when a very attractive service was arranged. Besides hymns and chants, anthems, and selections from Haydn's Service in B flat were sung. Mr. J. S. Nimkey presided at the organ with his usual skill.

ST. JOHN'S WOOD.—The organ in the Presbyterian Church has just been enlarged by the addition of a third manual, which is acted upon by the improved *electro-pneumatic* action, the distance from the keys to the pipes being thirty feet. The instrument was reopened on the 17th ult., when Mr. F. G. Edwards, the organist and choirmaster of the church, gave a recital before a large and appreciative audience. His programme included Handel's Concerto No. 2 in B flat, Bach's fugue in C minor, Guilmant's Allegretto in B minor, also pieces by Smart, Tours, Rea, and a Bridal March by himself. The choir sang capitally "Rejoice in the Lord alway" (Purcell) and "Blessed be the God and Father" (Wesley). The cost of the alterations is about £300, but it is nearly all subscribed.

STEPNEY.—The harvest festival was held in the Congregational Church on Sept. 30th, when some good musical results were obtained under the direction of Mr. Blandford, the organist. In the morning the choir

and congregation sang "Praise waiteth for Thee," from the Weigh-house Anthem Book, and in the evening the choir, which mustered in full force, numbering thirty-eight, sang Garrett's "The Lord is loving," with great expression. There is a separate choir for the Evangelistic services in the afternoon, and they sang Callcott's "Thou visitest the earth." The congregations were good both in the afternoon and evening.

STRATFORD.—The Presbyterian church having been closed for three weeks for cleaning, structural alterations, and the building of a new organ, was reopened on Thursday, 4th October, with a dedicatory service, at which the Rev. Jas. Knaggs (Stratford Congregational) offered the dedication prayer, and Dr. Thain Davidson preached. The service was preceded and followed by an organ recital, by Mr. F. G. Edwards, organist of St. John's-wood Presbyterian Church. The reopening services were continued on Sunday, 7th October, when the choir sang (under the direction of Mr. G. H. Lawrence, organist and choirmaster of the church) in the morning Barnby's "Oh, how amiable are thy dwellings," and in the evening Clare's "Praise the Lord, O Jerusalem." The harvest festival was held on Thursday, October 11th, when the choir anthems were "The Lord is loving unto every man" (Garrett), and "Thou visitest the earth" (Hutchins Callcott). The new organ (by Messrs. W. Bate and Co., of Burdett-road, Bow) has been placed against the wall behind the pulpit, a new pulpit and platform having been erected some distance farther forward in the church than the old one. The seats for the choir have been arranged on a slightly raised platform in front of the pulpit.—During the closing of the Presbyterian Church the Presbyterians and Independents have been worshipping together in the Congregational Church, and on Sunday, 30th September, the harvest festival of the Congregational Church was held, and the choirs of the two churches combined for the occasion. The anthems sung were, in the morning Barnby's "O Lord, how manifold," and Sydenham's "Oh, give thanks," and in the evening Farebrother's "Oh, give thanks" and "The heavens are telling" ("Creation").

THE CITY TEMPLE.—The free concerts were resumed on the 4th ult., when the 241st concert of the series was given.

PROVINCIAL.

BARNSELY.—A new organ, given by Alderman Wood at a cost of £300, has been opened in Sheffield-road Chapel. A recital was given by Mr. Thomas Wright, organist of St. Thomas's Church, Worsborough Dale, and the organ was much admired.

BRIDGENORTH.—Stoneway Congregational Church was formally reopened on Thursday, Oct. 4th, 1888, when the pulpit was occupied by the Rev. W. F. Clarkson, B.A., of Edgbaston, who preached an excellent sermon to a large and appreciative congregation. For the past three months the church has been in the hands of the builder, for the purpose of being re-seated. Extensive alterations have also been made in the school-rooms. Special hymns and anthems were efficiently rendered by the choir, ably conducted by the organist, Mr. J. W. Steward. The services were continued on the following Sunday, when the pastor, the Rev. W. J. Payling Wright, B.A., preached to good congregations. This church has now adopted the new Congregational Hymnal, and a new American organ has recently been placed in the school room.

GREAT HARWOOD.—At anniversary services at the Congregational church, the preachers being Revs. E. A. Hytch (pastor) and J. P. Wilson, the cantata "Under the Palms" was rendered at the afternoon service, and the collections amounted to £50.

LONG EATON.—The anniversary services in connection, with the Zion, Methodist New Connexion, were held on Sunday, October 7th, 1888. In the afternoon a musical service was held, the chapel being well filled. The soloists were: Miss Jacques, of Somercoates; Mr. J. Shelton and Mr. Roland Hill, of Long Eaton; while Mr. E. Swift made his *debut* as solo organist. The choir sang two anthems under the leadership of Mr. J. Winfield. The collections amounted to about £18.

NEWTON HEATH.—An organ recital was recently given in the Wesleyan chapel, Newton Heath, by Dr. Hulton Middleton, F.C.O. (late of Wesley College, Sheffield). The programme consisted of pieces by Bach, Lemmens, Grison, Haydn, St. Saens, Dubroc, and others. Miss Addie Smith sang "Up the dreadful steep ascending" ("Jephtha"), and "Toil and Rest" (Birch) very effectively.

NOTTINGHAM.—A harvest festival was held at High Pavement Chapel, on September 30th. The following anthems were sung by the choir: "O Lord, how manifold," "I praise Thee, O Lord" (Mendelssohn), "Abide with me" (Gower), "While the Earth remaineth" (Tours). Solos were also sung by Miss Jessie Marshall-Ward, Miss Hugh, and Mr. Hugh. Mr. W. Wright presided at the organ, and accompanied with his well-known ability.

RHOS.—The Musical Association for the Vales of Maelor and Llangollen has held a most successful festival at Rhos. The afternoon meeting was held in High-street chapel, Mr. W. Jones presiding, but on account of the crowded attendance, the large Calvinistic Methodist chapel had to be used at night. At the latter gathering Mr. W. R. Roberts presided. Mr. J. Owen Jones, Groes, acted as conductor.

ROTHWELL.—A most successful service of praise was given on Tuesday evening, the 16th ult., in the Wesleyan Chapel. There were about 700 people present, who warmly applauded the performers, several encores being demanded. The programme was prepared by Mr. Marshall, the organist, every item being thoroughly well rendered. Mr. Lyell Richards' performances on the organ were a great treat, as also were the songs rendered by Miss Henderson, of Gateshead, and Mr. W. Radley, of Wakefield, while the other ladies were most cordially received, and did well. The anthems were carefully and tastefully sung by the excellent choir, and the hymns were models of true congregational singing, the various marks of expression being closely watched. Mr. Walter Hargreaves presided at the service, the organ accompaniments being taken by Mr. Richards and Mr. Marshall. The service was in connection with the harvest festival, and the collections were for the support of the organ, choir books, etc.

SHEFFIELD.—Mr. W. Ebertin, choirmaster of the Cemetery-road Chapel, who is about to settle in Toronto, Canada, has been presented by the members of the choir, with which he has been connected for over twenty years, with a purse of money and a silver-mounted ebony baton.—A "parlour and promenade concert," given at Glossop-road Baptist Chapel, proved a great success in attracting young people, and it will be repeated at an early date.

SUTTON COLDFIELD.—The harvest festival at the Congregational church was held on Oct. 7th, when the pastor, the Rev. Joseph Shillito, preached. Besides suitable hymns and chants, the anthems "The earth is the Lord's" (Caleb Semper) and "Ye shall dwell in the land" (Stainer) were sung. Mr. F. C. Hathaway, the esteemed organist (who is also a deacon of the church), accompanied with much skill and good taste. The volunteers were "The heavens are telling," "Most beautiful appear," and the introduction to the second part of the "Creation."

TARPORLEY.—The choir connected with the Baptist Chapel on Tuesday, the 16th October, gave the cantata "Ruth," with accompaniment, consisting of organ, two violins, violoncello, and cornet. The chorus comprised about twenty-eight voices, and the soloists (with one exception) are all members of the choir. As this was the first performance of the kind, it was generally regarded as being very creditable.

TEIGNMOUTH.—A harvest service was held in the Congregational church on Sept. 27th, when the choir was augmented by friends to the number of forty. The opening hymn was, "We plough the fields and scatter," after which Mr. T. A. G. Pedrick, choirmaster of the Catholic church, sang with great pathos, "If with all your hearts," from "Elijah." The Rev. Ward Siddall then gave a short harvest address, and an exposition of the beautiful story of Ruth. After this the cantata ("Ruth") proceeded. The choruses were given with good effect. The soloists were—Ruth, Miss Rodgers; Orpah, Miss Gibbings; Naomi, Miss Shore; other treble solos, Miss Ham; tenor solos, Mr. T. A. G. Pedrick and Mr. W. H. Haymes; Boaz and other bass solos, Mr. J. H. Hutchings and Mr. W. White. The success of the service, which was thoroughly enjoyed by the large congregation, was attributable to the care bestowed on the training of the choir by Miss Creedy, the organist of the church, and by Mr. Pedrick, who conducted.

Correspondence.

(We shall be glad to receive communications from any of our readers on questions likely to be of general interest.)

ORGANIST APPOINTMENTS.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—I imagine that most organists will agree with your correspondent "L. T." that the plan favoured by some churches of appointing an organist by a competition before one or two professional judges is essentially bad. We never hear of a similar method being applied to the selection of a minister. Fancy a congregation inviting half a dozen ministers known to be "open to a call" to preach competitive sermons to an empty church, Dr. Parker and Mr. Spurgeon (carefully hidden behind a red curtain) being called upon there and then to decide who is to be the man chosen for the vacancy! Any congregation would of course reject the suggestion as idiotic; but why a method which would be laughed out of court if proposed for the selection of a minister should be so frequently regarded and acted upon as a proper plan for the appointment of an organist, only a deacon could explain.

The plan favoured by "L. T." of inviting a candidate to play one or more Sundays at the vacant church, marks of course a considerable advance on the system just referred to, and is a fair enough test in its way. It may well be adopted by comparatively unimportant churches paying small salaries, where the candidates are usually men who have not previously held a regular appointment. Churches should, however, both in their own interest and as a matter of fairness, give each candidate an opportunity of making himself acquainted with the instrument at which he is to preside. As an example of what to avoid, may I narrate *en passant* my own experience on the first occasion on which I ever played as a candidate? I arrived in very good time, only to find the organ locked; and owing to the unpunctuality and lack of arrangement amongst the officers, no key was forthcoming till five minutes past eleven. At that hour the minister, seeing the key being passed to me, promptly rose and announced the

opening hymn, and sat down again. By this time I had the key in the lock, and after a desperate struggle of about three minutes, during which the congregation waited in solemn silence, I managed to get the instrument open. It had wooden doors instead of glass, so that up to the moment of commencing to play I had no chance of even seeing the stop-handles. Now this particular organ was the product of a firm of builders, known doubtless to many of your readers, who have an amiable weakness in the arrangement of their stops, which simply consists in the reversal of the usual order of things, by putting all the swell stops on the right and the great on the left—a harmless mania in itself, but one which is somewhat confusing to a young player not used to their organs. Taking all these things into account, I think most organists will allow that I played that morning's service under disadvantages, to put it mildly; and I was not at all surprised to learn that after the evening service some members of the congregation had been incredulously inquiring whether the same player had really taken both services.

But may I venture now to ask whether there is not a still better way of selecting an organist, which might be adopted with much advantage by larger churches, whose vacancies are usually filled up with organists who have already gained experience in smaller appointments? Suppose a committee selected to fill the vacancy—not necessarily consisting of the minister, church secretary, and senior deacon, *ex-officio*, but preferably of a couple of really competent musicians from the congregation, acting with two or three members of the choir, who should have a strong interest and voice in the matter, especially when, as is now usually the case, the organist is also to be choirmaster. The committee will first find out, by advertisement or inquiry, a few likely men; and I believe that the best method they can then adopt will be to visit in person the churches at which these men are now officiating; they will thus hear each player on an organ with which he is familiar, accompanying a choir which he himself has trained, and a congregation whose weaknesses and abilities he knows. The committee will also make it their business to find out the opinion in which the organist is held by his present church and choir; and if the committee is at all competent for its work I believe that by this plan an infinitely better selection will be made than by any other. Another advantage of this system is that, if the committee get to their work in good time, say several weeks before the present organist is to cease his duties, they will be ready to put their new man in his place almost immediately the old one leaves; and the period of interregnum, which so often proves fatally disastrous both to a choir's organisation and to the congregational singing, will thus be either altogether avoided or reduced to the smallest possible limits. Assuredly we organists could not complain; for if a player has been successful in his smaller sphere he will be only too delighted to be judged by it, while a failure here will be pretty certain not to succeed in a larger and more important church.—Yours truly,

G. H. L.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

DEAR SIR,—I am very glad that you have opened your columns to a discussion upon the subject of selecting an organist. Our present method is often so unsatisfactory that I hope you will be able to point out a better way when the collective wisdom of your correspondents shall have settled itself down into a definite expression of opinion.

The present system of selection by competitive examination is wholly unsuited to the case; to hear half-a-dozen gentlemen play selected pieces is hardly

a true way of getting to know their capacity to accompany the choir or congregation. Now in the vast majority of cases, the organist acts also as choir-master, but his knowledge of choir-training, like his capacity as accompanist, is taken for granted if he can play, say, a March with plenty of vigour, and an Andante with some taste. I will give an instance that occurred a few months ago at a church (Established) in London.

A friend of mine was one of the churchwardens; he one day woke up to find himself if not famous, yet a critic, which is perhaps quite as good. Now his co-warden was like himself, destitute of the divine art, so together they found a splendid way out of their difficulty.

One day they sat in solemn state in their church, while the several candidates played their respective pieces; when all was over a slip of paper was slyly handed over the back of the pew by the retiring organist, who had, by a previously arranged plan, written thereon the name of the gentleman who had played to his liking. The churchwardens then retired to the vestry, one of them on the way reading the aforesaid slip; he then told his colleague that he thought Mr. — the best man, and "So do I," said the other, and they thus chose their organist.

Now it hardly seems credible, but there was a paid choir of men and boys under control in this case, and yet not one word was said about vocal music or choir-training.

It appears to me that the essential part of worship music is the singing, and that the organist, whoever he be, should profess a sound knowledge of the voice and the art of using it; that a man can play well upon the organ is not evidence of church-musicianship.

A candidate ought to be allowed to conduct or accompany a week-night rehearsal, as well as the services, on at least one Sunday, that he may give a fair idea of his ability to satisfactorily do his work, the most important part of which can only be done in this way. The playing of voluntaries is of minor consideration, if my assertion be well founded, that the singing is the chief factor in the musical portion of our services.

I further think it undesirable to have several candidates at one time. It is surely better to get one who is either known or recommended on good authority, and give him an adequate opportunity to calmly and at his ease go through his task, than to have several, all more or less nervous, suffering from the thought that haste and discomfort on the part of the organist, or weariness on the part of his hearers, may decide against him, and unless the judges are exceptional men, they are nearly sure to decide upon one of the latest performers, overlooking the earlier ones, whose degree of ability they find it difficult to recall.—Yours faithfully,

T. R. CROGER.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

DEAR SIR,—I was much interested in the letter which appeared in your issue of last month on the subject of organist appointments. As one holding a third appointment, I thought it might interest your readers to hear of the different way in which I obtained each of the three. In April, 1880, I saw an advertisement for an organist; I applied, and was selected with four others to play before Mr. Ridley Prentice, the competitors only being known to him by numbers. The candidates played certain pieces and tunes as directed, and afterwards Mr. Prentice gave his decision, describing the candidate by his number, not having seen him till then. After three years had elapsed I was asked by the minister to play, with a view to appointment at another church. I did so, first

at a children's missionary meeting, and afterwards on some Sundays and week evenings, and was appointed by the vestry, I suppose mainly on the representation of the pastor. In June of 1887 the position of organist at Stepney Meeting Congregational Church fell vacant. I applied, and was selected to play before Mr. Reaney and Mr. Ashcroft, one of the deacons, who is an able musician. I was handed an order of service with hymns, told to select tunes and play voluntaries just as if a congregation was present, accompanying each hymn right through. Then I took a week-night service, and choir practice, and the Sunday following, and then was finally appointed.

Of the three I much prefer the latter plan, as being most calculated to test the true capabilities of a man. What we want in our churches is not show players, but men who can so play hymns that the devotional spirit may be quickened.

Too little attention is given to accompaniments. I have heard many players whose voluntaries were faultless, whose accompaniments were execrable.

In my judgment tunes ought to be selected and studied with as much care as a minister chooses and studies his sermon, and in churches where this spirit is abroad you will find choirs well attended, and the singing hearty and devotional.—I am, etc.,

ERNEST W. E. BLANDFORD.

THE ORGAN IN THE KIRK.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—As Scotland has the credit of being one of the most prejudiced places against the use of the "Kist of Whistles" as an assistant in church worship, it may interest the readers of the Journal to hear about the advances that it is making there.

I was spending part of my summer vacation at Kilmarnock, and seeing that the organ at the Laigh Kirk (Low Church) had been enlarged, and that there was to be an organ recital and service of sacred music, held on Sept. 28th, I determined to go and see how they conducted these things in the "Auld Kirk."

There was a very good attendance, and the two ministers were in the pulpit as presidents. The Rev. Mr. Dunnett gave a very interesting sketch of the instrument from the historic point of view. He spoke of the Biblical references to it and also told of St. Jerome mentioning one with bellows of elephant skin. He said that the "church" was always ready to take up anything that would assist in the service, but as far as organs are concerned that does not apply to Scotch churches very well.

The programme consisted of selections from Handel, Mendelssohn, Batiste, Lux, Sullivan, Mozart, Gounod and Beethoven, certainly a very good array of composers. Mr. Jos. Wilson, jun., who presided at the organ, showed it off to great effect and so worked the audience up by his skilful playing of Batiste's "Andante in G" that they gave him a hearty round of applause, possibly creating a precedent in reference to music in the Kirk. Among other improvements, they have had a fine Vox Humana added; the work altogether has been done by Messrs. Merrilees, of Glasgow, at a cost of £150.

Let us hope that the "silver" collection appealed for was a greater success than some of them on this side of the border.—Yours, etc.,

P. G.

DISCORDANT DEACONS.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—I am not suffering, I trust, from an aggravated attack of the new disease deaconophobia, to which some reference was made at the Congregational Union meetings at Nottingham, but I think the correspondents

who have referred in the NONCONFORMIST MUSICAL JOURNAL to a class known as discordant deacons have some little warrant for their complaints. There can be but little question that the arrangements for public worship in our Nonconformist churches are very much in the hands of the deacons; and as water will not rise above its own level, so the general characteristics of a service rarely surpass the likes or the ideal of the deacons, or, it may be, of a small but determined minority in the diaconate. Why? Because whatever Nonconformists may claim of professed liberty in theory, in practice it is very much a question, after all (on any given subject) of what the *deacons* think best. The function of deacons has (rightly enough in some respects) gone far beyond the original intention of the institutors of the order. So far as I can find, deacons were appointed to relieve the Apostles of the care of details of finance, and to be a sort of executive to carry out the expressed wishes of the church—not to sit in solemn conclave like a privy council or cabinet, to plan and legislate for the church; to the best of their ability, I grant, but in a great measure independently of the church which has elected them to carry out the business, business which ought probably never to have been delegated, but which the members of the church ought personally to have carried through. The treatment of psalmody and of those directly responsible for the musical portion of our services affords a special illustration of what I am now deprecating. For some deacons are lacking in the qualifications essential to a broad and catholic treatment of church music and its belongings. Among the varied qualifications for a seat on the diaconate, I do not remember that sound musical judgment has had a place—money power, business capacity, push, tact, social position, sometimes high religious attainments, etc., are thought of, but the special faculty now under discussion rarely, if ever. And yet the deacons sometimes “take over” and manipulate the *musical* arrangements in common with the other “details”—choice of organist, salary of ditto, purchase of music, regulations as to organ-practice, selection of anthems, etc. This seems to me just where the mistake creeps in. Some deacons affect to speak for the church, frequently remind the organist that he is “the servant of the church,” and very soon clip his wings should he exhibit any tendency to soar above the regions of the commonplace, that to which “we have been always accustomed, you know.” No doubt he is the servant of the church, and so is the organ-blower or the sexton, but hardly in the same sense.

And moreover “the church,” by a slight confusion of thought, sometimes comes to signify in this connection the opinion of the unmusical deacon and very little else. The D.D. has been chosen to carry out the general wishes of the people, but how often has the D.D. taken the usual means of ascertaining the views of the aforesaid people by carefully consulting them and then comparing notes? Of course an organist should use his common sense as to what is desired or desirable, what is or is not adapted to (or might be adopted by) his people; but if he is up to his work he ought to be the best judge on the premises of these matters. If he is a wise man he will not run ahead out of sight of the people, but this is quite another thing to being content to crawl a little in the rear of the average deacon, and probably a good deal behind the best (musically) cultured members of the congregation. He should certainly work hand-in-hand with the minister, and be in direct and frequent contact with the people, without having to pass all his schemes for the improvement and development of his special function through the very narrow mesh of a sometimes antiquated and possibly intolerant diaconate.

Our church officers may be regarded as specialists.

We trust our ministers, as good men and true, to choose and to apply the spiritual food or medicine which they think most suitable; we trust our architects, our doctors, our lawyers, if we believe them to be wise and faithful; and so I would say, where your organist is a fairly good musician (trying to assist the worship rather than display his dexterity) trust him likewise, and don't put a vigilance committee of discordant deacons on his track.

Did space allow, I could tell some odd stories in support of my opinion that deacons are not necessarily the most capable or proper individuals to have control of the musical arrangements.

Only the other day a deacons' meeting was gravely discussing whether it was not the duty of the organ-tuners to also keep the instrument clean and in good order throughout!

One good deacon I remember—a capable Scotchman, manager of a London bank—was particularly dense and dead to all concord of sweet sounds. The organist of the church was a most sensitive man, master of his work, and is now of world-wide reputation in the ranks of our musical critics. Said the deacon one Sunday, “I can't think, Mr. X., what you can see in sitting on that organ-stool and making a noise after the service; it is no more to me than the rumbling of a cart in the street.” And yet I suppose our friend would be most prompt in attention to all matters of detail, *musical* included, and would not fail to exercise his voting or his vetoing power thereupon. My friend the organist said to me, with a smile, “I am afraid our deacon F. will have to undergo a pretty considerable transformation before he takes his seat with the harpers yonder.” To discordant deacons I would only say, Please mind your own business, and don't worry the man at the organ, and to organists bothered and hampered, “Let patience have her perfect work,” but keep “pegging away.”—Yours truly,
GAMBA.

Reviews.

The Kingdom of Christ. A Missionary Cantata, composed and arranged by Charles Darnton. Sunday School Union. Price sixpence.—This little composition is in reality more of the nature of what is known as a “Service of Praise” than a cantata, though the music is far superior to the average Service of Praise. Sunday School and Elementary choirs will find it very useful and popular. The work consists of twenty-four numbers, most of them from Mr. Darnton's own pen, the remainder being either his arrangements or well-known tunes and anthems. The two most effective are the chorus “How beauteous are their feet,” and the final anthem “Salvation and glory.” This cantata is a valuable addition to the Sunday School Union stock of music suitable for school choirs.

The Life of Sims Reeves. Written by himself. The London Music Publishing Co., 54, Great Marlborough-street, W.—Mr. Sims Reeves is an interesting author as well as an attractive singer. The volume of 279 pages, which he now presents to the public, gives an account of most of his great successes in life. Many of the incidents of his life are full of interest, and will be read with eagerness by his many admirers in all parts of the country. Into the book he has woven stories of murders, forgeries, etc., which are exceedingly exciting, but which apparently have very little to do with his own history. They, however, add flavour to the book. The narrative is told in a chatty familiar style, which readers will at once appreciate.

Samuel. A Sacred Cantata. By Dr. Langdon Colborne, Organist of Hereford Cathedral. Weeks and Co.,

Hanover-street, W. 3s. paper, 4s. cloth.—Dr. Colborne has added another very useful and effective cantata to the list of those that are suitable for church and chapel choirs. It was first performed in Hereford Cathedral on the Sunday evening preceding the recent festival. Besides some excellent chorus writing, there are several charming solos which enrich the work considerably. A few well-known hymn tunes have been introduced, in which the audience are to join in unison. The accompaniments to these tunes are of a florid description. The work (which consists of twenty-five numbers) is one that we can strongly recommend to choirmasters. It is entirely free from serious difficulties, but it will please both singers and audience.

The History of Music. By Emil Nauman. (Cassell and Co., London.) This valuable history, now being issued in monthly parts, price sevenpence each, should be in the library of every musician. It is well printed and beautifully illustrated.

The Practical Violin School. By James M. Fleming. (L. Upcott Gill, 170, Strand, W.C.) This useful publication, which is to be completed in 14 parts, has now reached Part 6. Violin students will find it of much service to them.

To Correspondents.

MUSICA.—There are many organ tutors adapted to students in every stage of efficiency. Stainer's "Organ Primer," 2s., is very useful to beginners. Best's "Art of Organ-playing" and Rink's "Practical Organ School" are more expensive.

T. S. (York).—It is by Dr. Garrett, and published by Novello and Co.

ORGAN.—Try a harmonic flute; it is better than the stop you suggest.

CHOIRMASTER.—We will give you a reply if you will send us "copy."

The following are thanked for their letters: J. S. (Sutton Coldfield), E. R. M. (Finsbury Park), J. S. (Wellingborough), "Amor" (Bournemouth), T. B. (Glasgow), W. J. (Denbigh), H. L. (Accrington), J. E. (Pimlico), R. F. (Hampstead), R. C. S. (Brondesbury).

Staccato Notes.

NOVELLO'S have issued a very promising programme for their choir this winter.

The Sacred Harmonic Society has ceased to exist.

The organ recitals at Bow and Bromley Institute have commenced again.

A **TROUPE** of Russian operatic vocalists, accompanied by forty-eight young ladies upon twenty-four grand pianos, have given several concerts in the Albert Hall. The audiences were small.

The Crystal Palace afternoon concerts were resumed on the 13th ult.

A **FINE** four-manual organ by Messrs. Peter Conacher and Co., of Huddersfield, has been placed in Hanley Town Hall, and was opened by Dr. Peace of Glasgow, and Mr. Pyne of Manchester.

The Bristol Festival took place on the 16th, 17th, and 18th ult., and was conducted by Sir Charles Hallé.

MR. THEODORE THOMAS' famous orchestra, which has given such excellent concerts in New York and various parts of America for many years, has been disbanded.

A **BRASS** band contest has been held in London, but attracted little attention.

Accidentals.

SACRED music is stationary and it is furnished by the choir (quire). But piano music must be groceries, for we often get it by the pound.

THE pastor of a church in America is reported to have prayed the other Sunday for the absent members who were "prostrate on beds of sickness and chairs of wellness."

PROFESSOR in psychology: "Can we conceive of anything as being out of time and still occupying space?" Musical student (thoughtfully): "Yes, sir, a poor singer in a chorus."

TALK about a man's pursuing the even tenor of his way, there is no such thing as an even tenor. Tenors are the most uneven men in the world, and we have known tenor a dozen of them ourselves.

WILSON, the celebrated vocalist, was upset one day in his carriage near Edinburgh. A Scotch paper, after recording the accident, said, "We are happy to state he was able to appear the following evening in three pieces."

VISITOR: "Does your daughter play, Mr. Phirkin?" **Father:** "Certainly, she does, Mr. Younghead." **Visitor:** "I am glad of it. I adore music myself. A piece well executed fairly carries me away." **Father:** "Jennie, give us a selection on the piano."

At a smoking concert. **Herr Professor**—"You haf a remargably bowerful foice, my vrent!"

Basso—"Do you think it will fill St. James's Hall?"

Herr Professor—"Fill St. Chames's Hall? Ach, my vrent, it vill not only fill St. Chames's Hall—it vill empty it."

ORGANIST.—"As your party marches down the aisle I will play some impressive march." Prospective bridegroom: "That's good; but be particular about the key." **Organist:** "Oh, certainly! I invariably play wedding marches in B-flat; two flats seem so appropriate."

Two servant girls met, and of course discussed their mistresses. One said that although the people where she lived certainly seemed to have money in plenty, they could not be really well off, or they would never allow their two daughters to play so much on the same piano together, instead of getting them one each.

A **JACKDAW** IN CHURCH.—The audacity of the famous Jackdaw of Rheims has been equalled, if not excelled, at Monkton, in Kent. During Divine service, a jackdaw (now belonging to Mr. Stapleton Cotton) made its way into the sacred edifice, and not only took a lively part in the responses, but also became exceedingly talkative at other times. The whole congregation were in a side-splitting condition, the clergyman himself with difficulty kept a straight face, while the school children present broke out into open laughter. Things became so bad that the clergyman was compelled to order the children out of church, and then an effort was made to capture the intruder, who had perched itself boldly upon the reading-desk. The bird, however, was not to be ejected, and flew to the rafters above, where it remained till the end of the service, still continuing to chatter.



SACRED MUSIC.

BY

GEORGE RAYLEIGH VICARS, M.A.**THE SONG OF THE SILENT LAND.**

(Part-Song. Words by LONGFELLOW.) 3d.

BLESSED ARE THE MERCIFUL.

(Anthem.) 3d.

London and New York: NOVELLO, EWER & Co.

THE BRISTOL TUNE BOOK.SUPPLEMENT 1881, CONTAINING 37 TUNES, 6d.
TO MATCH EITHER EDITION.

The complete work, containing 751 Tunes and Chants.		s.	d.
No. 9. Limp cloth	...	4	0
" 10. Cloth boards	...	5	0
" 11. Small edition	...	3	0
" 12. Tonic Sol-fa	...	3	0

First and Second Series can still be had separate.

THE BOOK OF PSALMS (BIBLE VERSION),

With Canticles and Anthems.

Pointed for Chanting for Congregational use ... 1 3
(Offered in quantity at reduced price per dozen.)

The pointing is of the simplest plan, easily understood, and without multiplication of marks and accents, which tend to confuse rather than help.

Communications and inquiries as to copyrights, and also as to supplies of these works at reduced prices, may be addressed to the Compilers, at Clare Street, Bristol.

London and New York: NOVELLO, EWER and Co.;
Bristol: W. and F. MORGAN; and all Booksellers and Music-sellers.**SERVICES OF SONG,**

Combined with good Lantern Slides, well shown upon the Screen, form one of the most attractive and elevating sources of entertainment yet devised.

Slides suited to many Services of Song can be bought or hired at very low prices, with suitable Lanterns for showing them, of

E. MARSHALL,

78, Queen Victoria Street, London, E.C.

LISTS GRATIS.

SONGS.

BY E. MINSHALL.

From Death to Life	...	2s. nett.
A Little Maiden of years ago	...	2s. "
Under the Old Oak Tree	...	2s. "

JUBILANT MARCH FOR PIANOFORTE,
1s. 6d. nett.*May be had at the Office of*
THE NONCONFORMIST MUSICAL JOURNAL,
44, Fleet Street, London, E.C.**A LIFE-LONG INCOME OF £10 PER ANNUM FOR 35s.****HARMENS' PATENT SELF-ACTING WASHING MACHINE.****The only really Automatic Machine made.**

AWARDED TWO GOLD MEDALS.



AWARDED TWO GOLD MEDALS.

This is the most simple and effective Machine ever offered to the public. It is perfectly AUTOMATIC, and, having no mechanically movable parts, cannot get out of order.

It consists of a strong tinned-iron case, with copper bottom, and a loose bottom, with inlet, and a hollow tube attached, which fits easily in the outer case. It is the lightest, simplest, most economic, and cheapest of all that exist.

Its advantages are:—

1. The Washing Day changed into a Holiday, as the Machine works for you, instead of you working the Machine.
2. A life-long Income of 2s. to 4s. a week.
3. The Clothes not being rubbed last twice as long, and are whiter and softer.
4. No unpleasant Smell in the House.
5. Purity and Economy in every house.
6. The Best Heater for Halls, Conservatories, Hospitals, etc.

It will thoroughly cleanse in an hour as much linen as would, by the ordinary method, take a day, and at not more than one-tenth of the cost.

For economy it is unrivalled, not only for the small amount of labour required, but the linen is not torn by rubbing or scrubbing, or rotted by soda or other chemicals now so generally used. Beyond putting the linen in the machine, no further handling is required until the clothes are washed.

The machine will save its original cost in three months.

A. HARMENS, 29, Ludgate Hill, London, E.C.**WILL SEND A MACHINE ON RECEIPT OF P.O.O. FOR 35s.**

Hanover-street, W. 3s. paper, 4s. cloth.—Dr. Colborne has added another very useful and effective cantata to the list of those that are suitable for church and chapel choirs. It was first performed in Hereford Cathedral on the Sunday evening preceding the recent festival. Besides some excellent chorus writing, there are several charming solos which enrich the work considerably. A few well-known hymn tunes have been introduced, in which the audience are to join in unison. The accompaniments to these tunes are of a florid description. The work (which consists of twenty-five numbers) is one that we can strongly recommend to choirmasters. It is entirely free from serious difficulties, but it will please both singers and audience.

The History of Music. By Emil Nauman. (Cassell and Co., London.) This valuable history, now being issued in monthly parts, price sevenpence each, should be in the library of every musician. It is well printed and beautifully illustrated.

The Practical Violin School. By James M. Fleming. (L. Upcott Gill, 170, Strand, W.C.) This useful publication, which is to be completed in 14 parts, has now reached Part 6. Violin students will find it of much service to them.

To Correspondents.

MUSICA.—There are many organ tutors adapted to students in every stage of efficiency. Stainer's "Organ Primer," 2s., is very useful to beginners. Best's "Art of Organ-playing" and Rink's "Practical Organ School" are more expensive.

T. S. (York).—It is by Dr. Garrett, and published by Novello and Co.

ORGAN.—Try a harmonic flute; it is better than the stop you suggest.

CHOIRMASTER.—We will give you a reply if you will send us "copy."

The following are thanked for their letters: J. S. (Sutton Coldfield), E. R. M. (Finsbury Park), J. S. (Wellingborough), "Amor" (Bournemouth), T. B. (Glasgow), W. J. (Denbigh), H. L. (Accrington), J. E. (Pimlico), R. F. (Hampstead), R. C. S. (Brondesbury).

Staccato Notes.

NOVELLO'S have issued a very promising programme for their choir this winter.

THE Sacred Harmonic Society has ceased to exist.

THE organ recitals at Bow and Bromley Institute have commenced again.

A TROUPE of Russian operatic vocalists, accompanied by forty-eight young ladies upon twenty-four grand pianos, have given several concerts in the Albert Hall. The audiences were small.

THE Crystal Palace afternoon concerts were resumed on the 13th ult.

A FINE four-manual organ by Messrs. Peter Conacher and Co., of Huddersfield, has been placed in Hanley Town Hall, and was opened by Dr. Peace of Glasgow, and Mr. Pyne of Manchester.

THE Bristol Festival took place on the 16th, 17th, and 18th ult., and was conducted by Sir Charles Halle.

MR. THEODORE THOMAS' famous orchestra, which has given such excellent concerts in New York and various parts of America for many years, has been disbanded.

A BRASS band contest has been held in London, but attracted little attention.

Accidentals.

SACRED music is stationary and it is furnished by the choir (quire). But piano music must be groceries, for we often get it by the pound.

THE pastor of a church in America is reported to have prayed the other Sunday for the absent members who were "prostrate on beds of sickness and chairs of wellness."

PROFESSOR in psychology: "Can we conceive of anything as being out of time and still occupying space?" Musical student (thoughtfully): "Yes, sir, a poor singer in a chorus."

TALK about a man's pursuing the even tenor of his way, there is no such thing as an even tenor. Tenors are the most uneven men in the world, and we have known tenor a dozen of them ourselves.

WILSON, the celebrated vocalist, was upset one day in his carriage near Edinburgh. A Scotch paper, after recording the accident, said, "We are happy to state he was able to appear the following evening in three pieces."

VISITOR: "Does your daughter play, Mr. Phirkin?" Father: "Certainly, she does, Mr. Younghead." Visitor: "I am glad of it. I adore music myself. A piece well executed fairly carries me away." Father: "Jennie, give us a selection on the piano."

AT a smoking concert. Herr Professor—"You haf a remargably bowerful foice, my vrent!"

Basso—"Do you think it will fill St. James's Hall?"

Herr Professor—"Fill St. Chames's Hall? Ach, my vrent, it vill not only fill St. Chames's Hall—it vill empty it."

ORGANIST.—"As your party marches down the aisle I will play some impressive march." Prospective bridegroom: "That's good; but be particular about the key." Organist: "Oh, certainly! I invariably play wedding marches in B-flat; two flats seem so appropriate."

TWO servant girls met, and of course discussed their mistresses. One said that although the people where she lived certainly seemed to have money in plenty, they could not be really well off, or they would never allow their two daughters to play so much on the same piano together, instead of getting them one each.

A JACKDAW IN CHURCH.—The audacity of the famous Jackdaw of Rheims has been equalled, if not excelled, at Monkton, in Kent. During Divine service, a jackdaw (now belonging to Mr. Stapleton Cotton) made its way into the sacred edifice, and not only took a lively part in the responses, but also became exceedingly talkative at other times. The whole congregation were in a side-splitting condition, the clergyman himself with difficulty kept a straight face, while the school children present broke out into open laughter. Things became so bad that the clergyman was compelled to order the children out of church, and then an effort was made to capture the intruder, who had perched itself boldly upon the reading-desk. The bird, however, was not to be ejected, and flew to the rafters above, where it remained till the end of the service, still continuing to chatter.



SACRED MUSIC.

BY

GEORGE RAYLEIGH VICARS, M.A.**THE SONG OF THE SILENT LAND.**

(Part-Song. Words by LONGFELLOW.) 3d.

BLESSED ARE THE MERCIFUL.

(Anthem.) 3d.

London and New York: NOVELLO, EWER & Co.

THE BRISTOL TUNE BOOK.SUPPLEMENT 1881, CONTAINING 37 TUNES, 6d.
TO MATCH EITHER EDITION.

The complete work, containing 751 Tunes and Chants.		s.	d.
No. 9. Limp cloth	...	4	0
" 10. Cloth boards	...	5	0
" 11. Small edition	...	3	0
" 12. Tonic Sol-fa	...	3	0

First and Second Series can still be had separate.

THE BOOK OF PSALMS (BIBLE VERSION),
With Canticles and Anthems.Pointed for Chanting for Congregational use ... 1 3
(Offered in quantity at reduced price per dozen.)

The pointing is of the simplest plan, easily understood, and without multiplication of marks and accents, which tend to confuse rather than help.

Communications and inquiries as to copyrights, and also as to supplies of these works at reduced prices, may be addressed to the Compilers, at Clare Street, Bristol.

London and New York: NOVELLO, EWER and Co.;
Bristol: W. and F. MORGAN; and all Booksellers and Music-sellers.**SERVICES OF SONG,**

Combined with good Lantern Slides, well shown upon the Screen, form one of the most attractive and elevating sources of entertainment yet devised.

Slides suited to many Services of Song can be bought or hired at very low prices, with suitable Lanterns for showing them, of

E. MARSHALL,

78, Queen Victoria Street, London, E.C.

LISTS GRATIS.

SONGS.

BY E. MINSHALL.

From Death to Life	...	2s. nett.
A Little Maiden of years ago	...	2s. "
Under the Old Oak Tree	...	2s. "

JUBILANT MARCH FOR PIANOFORTE,
1s. 6d. nett.*May be had at the Office of***THE NONCONFORMIST MUSICAL JOURNAL,**
44, Fleet Street, London, E.C.**A LIFE-LONG INCOME OF £10 PER ANNUM FOR 35s.****HARMENS' PATENT SELF-ACTING WASHING MACHINE.****The only really Automatic Machine made.**

AWARDED TWO GOLD MEDALS.

AWARDED TWO GOLD MEDALS.

This is the most simple and effective Machine ever offered to the public. It is perfectly AUTOMATIC, and, having no mechanically movable parts, cannot get out of order.

It consists of a strong tinne-iron case, with copper bottom, and a loose bottom, with inlet, and a hollow tube attached, which fits easily in the outer case. It is the lightest, simplest, most economic, and cheapest of all that exist.

Its advantages are:—

1. The Washing Day changed into a Holiday, as the Machine works for you, instead of you working the Machine.
2. A life-long Income of 2s. to 4s. a week.
3. The Clothes not being rubbed last twice as long, and are whiter and softer.
4. No unpleasant Smell in the House.
5. Purity and Economy in every house.
6. The Best Heater for Halls, Conservatories, Hospitals, etc.

It will thoroughly cleanse in an hour as much linen as would, by the ordinary method, take a day, and at not more than one-tenth of the cost.

For economy it is unrivalled, not only for the small amount of labour required, but the linen is not torn by rubbing or scrubbing, or rotted by soda or other chemicals now so generally used. Beyond putting the linen in the machine, no further handling is required until the clothes are washed.

The machine will save its original cost in three months.

A. HARMENS, 29, Ludgate Hill, London, E.C.

WILL SEND A MACHINE ON RECEIPT OF P.O.O. FOR 35s.

JOHN BRINSMEAD & SONS
The Perfection of Tone, Touch & Durability
PIANOS
 18, 20, 22 WIGMORE ST. LONDON W.
Illustrations & Price Lists Post Free

NEIL'S INFANTS' AND INVALIDS' FOOD

IS THE BEST FOR

INFANTS, INVALIDS, AND THE AGED.

BABIES FED WITH IT THRIVE EQUAL TO THOSE NOURISHED BY THE MOTHERS.

Mothers that take it nourish their Babies as well as themselves.

A ½-lb. Sample packet will be sent free on receipt of 3 penny stamps.

PREPARED BY

NEIL & CO., CRANE COURT, FLEET STREET, LONDON.



A LIKE IT

THE PSALMIST.

The Chant Book comprises 100 Passages of Scripture, with Te Deums, Responses, Sanctuses, etc., being the most complete Chant Book published.

The Anthem Book consists of a valuable Collection of well-known Anthems, many by living composers, written expressly for this work; as well as of several Hymn-Anthems, Anthems for Special Occasions, Carols for Christmas and the New Year, etc. A carefully-prepared Index of subjects shows that Anthems are provided for the various phases of Christian life and experience.

CHANTS AND ANTHEMS.

The Organ Edition is a Handsome Volume, in Demy 4to, in bold type and bold music. Each Anthem is preceded by a short Prelude. One Vol., 12s., cloth lettered.

THE CHANT BOOK, 8vo.			
Cloth, 1s.; Cloth, red edges, gold lettered	1 4
THE ANTHEM BOOK, 8vo.			
Cloth, 1s. 8d.; Cloth, red edges, gold lettered	2 0
CHANTS AND ANTHEMS IN ONE VOLUME, 8vo.			
Cloth, 2s. 6d.; Cloth, red edges, gold lettered	3 0

WORDS OF THE CHANTS AND ANTHEMS,

IN LARGE, CLEAR TYPE, 18mo.

Cloth, red edges, 6d.; Levant, gilt edges, 1s. 6d.

IN SMALL TYPE, 18mo.

Cloth, red edges, 6d.; Levant, gilt edges, 1s.

NEW SACRED CANTATA.

THE KING OF GLORY:

ILLUSTRATING THE PRE-EXISTENCE OF CHRIST,—HIS LIFE ON EARTH,—HIS DEATH, RESURRECTION, ASCENSION, AND SECOND COMING.

Compiled by ROWLAND CROSS,

Compiler of the Music Edition of "The Gospel Temperance Hymn Book," Leader of the South London Gospel Male Choir, etc.

IN STAFF AND SOL-FA NOTATION, PRICE ONE SHILLING.

WORDS ONLY, ONE PENNY.

LONDON:

J. HADDON & CO., 3, BOUVIERIE ST., FLEET ST.

Music! Music!! Music!!!

CAMPBELL'S GRAND PRESENTATION MELODEONS.

NO HOME SHOULD BE WITHOUT ONE.

Charming Music for Winter Evenings

THE restful hours will pass much more pleasantly with a mixture of music and song. CAMPBELL'S PATENT WORLD-FAMED MELODEONS, having organ and celestial tones, patent visible double valves, and the charming bell accompaniment, are specially adapted for home music; sacred songs, secular songs, and dance music being rendered with equal effect. Any one can play upon them. No knowledge of music is required by the player. British patent, No. 4,402. German patent, No. 24,110.

Music in the House makes Cheerful, Happy Homes.

ENORMOUS DEMAND. Selling in Thousands.

An unparalleled offer to the readers of the *Nonconformist Musical Journal*.—Our "GEM" MELODEON 6s. 6d.; our "MINIATURE" MELODEON 3s. 6d.; our "PARAGON" MELODEON 12s. 6d.; and our Grand "FAVORITE" MELODEON 16s. Any of the above instruments sent free by Parcel Post on receipt of P.O.O. for the amount; worth double. We have received the unprecedented number of one hundred thousand Testimonials and Press Notices. N.B.—All lovers of music should at once send for our New Illustrated Privilege Price List for Season 1888, now ready. 100,000 of these valuable lists sent out yearly. Send 1d. stamp to

CAMPBELL & CO., Musical Instrument Makers,
116, TROGATE, GLASGOW. ESTABLISHED 50 YEARS.

POPULAR HYMNS SET TO FESTIVAL MUSIC.

BY E. MINSHALL.

- No. 1.—Soldiers of Christ, Arise ... 2d.
 No. 2.—The Son of God goes forth to War... 3d.
 No. 3.—All Glory, Laud, and Honour ... 1½d.

May be had at the Offices of the

NONCONFORMIST MUSICAL JOURNAL,
44, Fleet Street, London, E.C.